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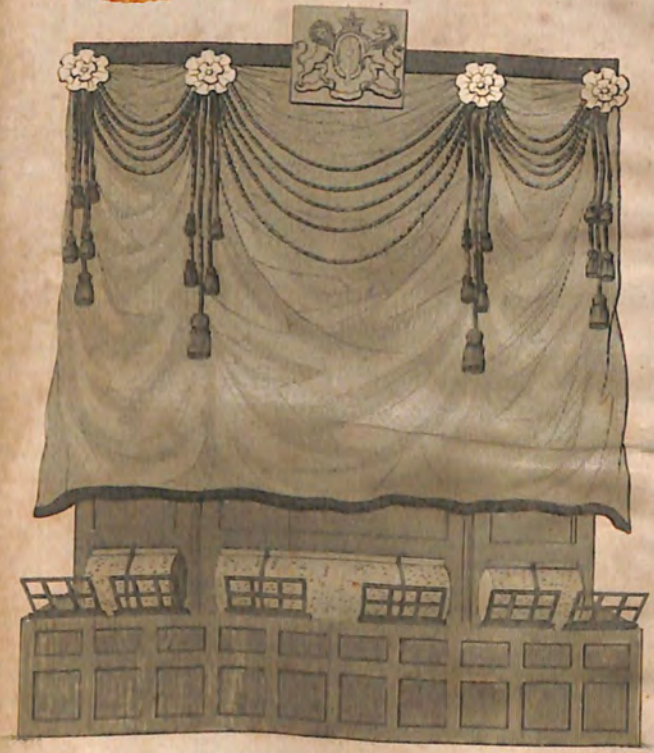

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CONCERT ROOM
AND
ORCHESTRA ANECDOTES.
OF
MUSIC AND MUSICIANS.
Ancient and Modern

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BY

THO: BUSBY. MUS. D.

VOL. II.

Argyle Rooms

LONDON:
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MUSIC AND MUSICIANS.

IMITATION.

IMITATION (not the echo of one part by another, in counterpoint, but the copy of some effect in nature,) has, by various composers, been carried to a most extravagant and ridiculous extent. Froberger, organist to the Emperor Ferdinand III., is said to have represented the passage of Count Thurn over the Rhine; Kuhnah, a musician of celebrity, composed six sonatas, in which he attempted to give a lively picture of David combating Goliah: Buxtehude, of Lubec, composed a suite of lessons, descriptive of the motions of the planets: Vivaldi, in his concertos, strove to depict the four seasons: Geminiani translated a whole episode of Tasso's *Jerusalemma Liberata*, into musical notes: Handel, in his *Israel in Egypt*, affected to represent the sun standing still; and Haydn, in his *Creation*, has imitated light with sound, in order, it is pre-

sumed, to inform the blind what light really is. In reflecting on these absurdities, how we are compelled to pity the mistakes of genius! Even if music be an imitative art, imitation is among the humblest of its pretensions:—its true character consists in its power to charm the imagination, move the passions, and awaken sentiment.

GLUCK'S PROFOUND JUDGMENT.

Gluck being asked why, after Orestes, in *Ephigenia in Tauris*, has said "*My heart is again at rest*," the motion of the bass continues to express a degree of mental agitation, the musician replied, "Because, when Orestes says his heart is at rest, he belies his secret feelings. His heart is not at rest. The torment of his guilt forbids it: he has killed his mother."

IMPORTANCE OF THE ROMAN TIBICINES.

By the ancient Romans, the tibia, or flute, was held in much higher esteem than any other instrument. For the tibicines, or flute-players, a college was founded: they always performed with their heads covered; and were allowed other especial privileges, not enjoyed by the fidicinists, or performers on the lyre. Their office was, to attend at triumphs, sacrifices, and all public solemnities. That this order of Roman musicians were sensible of, and sometimes pre-

sumed upon, their importance, is evident, from the following fact, related both by Livy and by Valerius Maximus:—

"The censors having refused to permit the tibicines to continue to eat in the Temple of Jupiter, they withdrew to Tibur, now Tivoli, a town in the vicinity of Rome. As the sacrifices could not be performed without these musicians, the magistrates were at a loss how to proceed in their absence: the senate, therefore, dispatched ambassadors to the people of Tibur, requesting them to deliver up the tibicines, as officers of the state, who had fled from their posts. The Tiburtines, willing to oblige the Romans, tried with fair words to persuade their new guests to return to their duty; but, these means proving ineffectual, they resorted to stratagem: they appointed a public feast, invited to it the tibicines, plied them well with wine, and, when they were overtaken by intoxication and sleep, put them into carts, which conveyed them to Rome. The next day, the tibicines, having in some degree recovered their senses, were prevailed on to stay in the city, and were not only restored to their former privilege of eating in the temple, but permitted annually to celebrate the day of its restoration (the 13th of June), though attended with circumstances so disgraceful to their office,

by processions in which the most licentious excesses were allowed.

MUSIC TOO MUCH FOR SATAN.

Luther, who was scarcely less learned in music than in divinity, having, with the approbation of Melancthon, received into his church a solemn service, consisting of anthems, hymns, and certain melodious motets, he was so pleased with them, that he expressed his opinion of their excellence, by exultingly exclaiming, "*Scimus musicam dæmonibus invisam et intolerabilem esse.*" We know that to the demons music is hateful and unbearable. Dr. Wetenhall applies this passage to the music of our church; and, on its authority, pronounces it to be *such as no devil can stand against.*

SUSPECTED MURDER OF MR. BILLINGTON.

When Mrs. Billington visited Naples, in the year 1794, she was not long there before she attracted the attention of princes, dukes, barons, counts, and commoners. Her amazing vocal powers, with her great personal charms, and the facility with which those charms were yielded up, and perhaps then, for the first time, opposed by her hitherto complaisant husband, gave birth to a rumour that his sudden death was occasioned

by poison. The manner of his decease was as follows:—On the second day of his wife's engagement at San Carlo, after they had been dining with an English family, who were lodging in the same hotel, he went up stairs to fetch the cloak in which she was about to go to the theatre; when, while in the act of putting it on her shoulders, without uttering a syllable, he dropped down at her feet, and expired.

MOZART'S PREDICTION OF HIS OWN DEATH.

Mozart produced his last composition on his death-bed—it was his requiem: at the moment he began that sublime piece, the illness by which he was confined had alarmingly increased—his blood was inflamed—his ideas were gloomy—and he felt persuaded that the music he was composing for another would be completed but in time for his own funeral. His wife, distressed at not finding it possible to dissipate this dismal impression, followed the advice of the physician, and took from him the score. On his appearing to mend, the manuscript was returned to him, but soon afterwards he was seized with a violent fever. On the day on which he died, he requested to see once more, and retouch, the production on which he had been so interestedly engaged. After altering a few notes, he earnestly gazed upon the composition, heaved a sigh, and

said, "Was I not right when I declared that it was for my own obsequies I was composing this funeral anthem?" He then added, "I die at the moment in which I have completed my labours, —the moment in which I have triumphed over every difficulty, and am writing the final dictations of my heart." Tears then gushed from his eyes—his last adieu to the divine science to which his soul was devoted.

THEORY AND PRACTICE.

The branch of musical science which has for its object the investigation of the philosophy of appreciable sounds, is not necessarily connected with that which teaches their arrangement in composition. Hence, there have been but few musicians who have been eminently distinguished for skill, both in the theory of the production of sounds, and the knowledge of their application in practice. The principal of these were Zarlino, Tartini, Rameau, and Dr. Pepusch. The truth is, as observed by Thomas Salmon, in his "*Proposal to perform Music in perfect and mathematical proportions*," that musical sounds enter and gratify the ear, without informing the understanding respecting the proportions from which they arise. Reason and enquiry instruct the philosopher on this point; but neither the composer nor the practitioner is compelled to make

the same investigation. The first looks into the causes of sounds and their natural laws; the latter two take sounds as they find them, and use them as they are wanted.

VARIOUS APPLICABILITY OF THE SAME MUSIC.

When Dr. Brown wrote his ode entitled *The Cure of Saul*, in order to set it to music, he made a selection from the works of various celebrated composers. For a solo air, he took the saraband in the eighth sonata of Corelli's second set; and for a chorus, a movement in Purcell's "*O, give thanks.*" The melody of "*Return, O God of Hosts,*" in "*Samson,*" Handel took from one of his own Italian cantatas. The chorus in *Alexander's Feast*, "*Let old Timotheus yield the prize,*" was originally an Italian trio; as was also that in *Il Penseroso*, "*These pleasures, melancholy give,*" and a great portion of the music to Dryden's lesser ode for St. Cecilia's Day, had been composed for an opera written by Dr. Smollet, and set by Handel, but which was never performed.

PIERRE WINTER,

Chapel-master to the King of Bavaria, at Munich, was born in 1758, and made so rapid a progress in his musical studies, that, at twelve years of age, he conducted the royal band. The German operas of this great master are twelve in number,

and their picturesque beauties, mythologic, heroic, and comic, are universally acknowledged. To the treasures of Italy,—Italy, already enriched with the elegant productions of Sarti and Jomelli, Cimarosa and Guglielmi, Paer and Paesiello,—he added the wealth of his compositions; and Naples, Rome, and Venice, have resounded his praise. Winter first became known to the musical public of Paris, by his noble opera of *Tamerlane;* where it was said, that the music accompanying the entry of Tamerlane into Adrianople is so expressive of the incident, that it is impossible to listen to it, and not fancy that we are spectators of the triumph of the Tartar. In consequence of the great success of this piece in France, he was solicited to set to music *Castor and Pollux.* Winter, sensible of the caprice of the Parisian amateurs, was unwilling to trust in their hands the reputation he had acquired. Besides that that opera had already been set by Trajetta, Candrille, Bianchi, Sarti, Vogler, Frederici, and others, he knew how sanctimoniously partial the French still were to the music of their *divine* Rameau, some of whose airs Candrille had introduced in his Castor and Pollux; and it may be said, for him, that he feared to have the French theorist's quaintness and crudities pitted against his ease and elegance. His predictive apprehensions were too correct. He yielded to

the persuasion of the manager, and became the victim of his own complaisance. He composed the opera; it was heard; and the music that has since been admired in every other metropolis in Europe, was condemned at Paris, as unworthy of being heard after that of Rameau.

Not only at Venice, Naples, and Vienna, have Winter's operatic compositions been heard and applauded; at London also have they been listened to with admiration. His *Calypso*, *Castor*, *Zaira*, and *Proserpine*, have had here brilliant receptions, and the warmest eulogium has been awarded to several of his grand ballets. But the most highly successful of all his lyrical productions represented in London, was his *Orpheus*, a ballet, novel in its kind, inasmuch as it unites with the grand pantomime the attractions of vocal melody,—to the illustrative lyre of the ancient Greeks, adds the beauties of modern song, and seems to fill the whole circle of musical enchantment.

THE MASTER OF VIOTTI.

A higher praise can scarcely be given to any violinist than is comprehended in this title, founded on fact, and emphatically applied to Pugnani by a respectable musical writer, M. Cartier. But while, in one sense of the expression, he was the master of Viotti, in another,

he was the master of all who performed with him, or under his direction. Few musicians have at once, like Pugnani, commanded equal respect for their talents and their persons; no leader ever more fully possessed the means of extorting esteem and attention. In private, his manners were peculiarly conciliating; and, whenever he appeared in public, he was sumptuously apparelled, and conducted himself with great propriety and dignity. In his performance there was a grandeur of style, so perfectly correspondent with his exterior, as to strike every one. Of whatever band he led he had the perfect command; and the performers, in compliment both to the tutor and his pupil, instead of speaking of him by his name, called him, in imitation of M. Cartier, *The Master of Viotti.*

DR. WORGAN,

A native of London, and born about the year 1730, received his first musical instructions from his brother, a practical musician; then became a pupil of the scientific Roseingrave, and finished his professional education under the elegant Geminiani. By these advantages, and an industrious investigation of the works of Palestrina and Handel, he became a distinguished theorist, and one of the first extempore fuguists of his time, on the organ. At an early age, he

succeeded Gladwin, as conductor of the band, at Vauxhall Gardens; and, about the same time, was successively elected organist of the parishes of St. Botolph and St. Andrew Undershaft, in the city. Besides a great number of detached songs, cantatas, canzonets, some organ pieces, and a thanksgiving anthem, he composed several oratorios, in which the chorusses are learned and masterly. Of these, the principal were *Hannah*, performed at the little theatre in the Haymarket, in 1764; and *Manassah*, written for the benefit of the Lock Hospital, about two years afterwards. Though the choral compositions of this master were demonstrative of science and contrivance, his melodies were often stiff, quaint, and so little calculated to captivate the general ear, that the wits of the day said his oratorial music was too sublime for human ears. The Doctor having published a set of harpsichord lessons, prefaced with a *nota-bene*, that, "Whereas there are divers errors and violations of air and harmony in these pieces, the performer is desired to excuse them, on account of their effect." A critical writer said, in one of the numbers of a periodical publication, "*Bravo, bravissimo, coglionissimo Dottore!* Scarlatti was a dunce compared with thee; for though that great and original master, in a sensible preface to his harpsichord compositions, apologizes for his consecutive fifths, no

one was bold enough to think he could use them with the same effect, but the inimitable Doctor Worgan." This distinguished organist and musician died in the year 1790.

PRINCES BAD OPERATICAL MANAGERS.

When the great composer, Steffani, was appointed director of the opera at Brunswick, by Ernest-Augustus, father of George the First, he found the singers so perverse and refractory, that he could not restrain his indignation, and was even compelled to declare to the Duke, that he must resign his office. Upon this, Prince George determined to take the duty on himself, and try the influence of his talents and authority. The experiment, however, was of short duration. The performers became more unmanageable than ever; and he soon quitted a task which he found so arduous, that, in despair, he protested he could much easier command an army of fifty thousand men, than manage a single troop of opera-singers.

THE ANDALUSIAN PEASANTRY.

The Andalusian peasant is a model of temperance; he eats very little meat, and scarcely drinks any wine. After a hard day's labour, instead of resorting to the glass or jug for refreshment and relaxation, he tunes his guitar, and exercises his voice. Night comes on, and

the song begins. He, and his companions in toil, form a circle, and, at the head, place the orchestra, that is, the Spanish national instrument; each of the assembly sings a couplet, always to the same air; sometimes they *improvise;* and, if there be among them any who can sing a romance, (which is not uncommon,) he is listened to with religious silence. The music of the national romances, though melodious, is a recitative, rather than a song; and very much partakes of the style of performance, supposed to have been practised by the ancient jougleurs.

THE BESOZZI.

Besozzi is the name of a family of Italian musicians, who, during the eighteenth century, distinguished themselves by their skill as bassoonists, and hautboy performers; and who made advances in the effects produced by those instruments, similar to those achieved by Corelli and Cartini, in the art of playing the violin. Joseph Besozzi, a musician at Parma, had four sons,—Alessandro, Jerome, Antonio, and Gaetano.

Alessandro, born in 1700, was first hautboyist at the court and chapel of the King of Sardinia, at Turin. He was also a good composer. Six of his works for the violin, consisting of trios and solos, were published at Paris and in London.

Jerome, born in 1712, was first bassoonist at the same court. His brother Alessandro and himself, pupils of their father, entered together into the service of his Sardinian Majesty, in 1730, and, excepting a short visit to Parma, and another to Paris, where their abilities obtained the highest applause, they remained constantly at Turin, in which city they died at a very advanced age. Neither of them married; their mistresses were the Arts they cultivated. They lived together in true fraternal friendship, and each assisted the other in his professional pursuits.

Antonio, the third of the Besozzi, was, in 1755, first hautboyist in the Chapelle at Dresden. He died at Turin, in 1781, leaving a son, (Charles Besozzi,) whose talents, in his father's province of excellence, were admired in France, Italy, and the principal courts of Germany.

Gaetano, the last of the four brothers, born in 1727, entered into the service of the court of Naples, in 1736, and, in 1765, into that of France. He was an extraordinary fine performer on the hautboy. His son, in 1776, entered into the service of the French King. The only Besozzi that now remains of this ingenious and celebrated family, is the first flutist at the theatre of the *Opera Comique*.

THE HOG-ORGAN.

Louis the Eleventh, whose *maître de musique* was the Abbé Debaigne, disposed one day to be pleasant, told the Abbé, that he should, above all things, like to hear a concert of hogs; not, at the same time, believing that the realization of such a treat was possible. The Abbé, however, determined to be as facetious as his Majesty, collected a great number of the swine species of various ages, and confining them in a large box-like inclosure, with holes of communication on one side, he, on that side, placed a table, furnished with a certain number of keys, similar to those of a harpsichord, but armed, at the ends which went through the holes, with long needles, and so arranged, that, when he pressed down the left hand keys, the old hogs grunted, and when he touched those on the right, the young pigs squeaked; and, by the charming mixture of their high and low notes, produced a "concord of sweet sounds," or an hog-organ. Bouchet, who narrates this story, adds, that when the King was invited to hear the Abbé's newly-invented concert, he was highly diverted, laughed heartily, and gave him much credit for his contrivance.

TARTINI AND PUGNANI.

Pugnani, one of the most celebrated violinists of

the eighteenth century, far from satisfied with the excellence he had attained, by long and diligent practice, resolved to quit Paris for Padua, in order to improve himself under Tartini's instruction. Desired by the great master to give him a specimen of his performance, he requested of him, beforehand, to frankly express his opinion of his style and manner. Before he had played many bars, Tartini suddenly seized his arm, saying, "Too loud, my good friend; too loud!" Pugnani began afresh; when, arriving at the same passage, his auditor again stopped him short, exclaiming, "Too soft, my good friend; too soft!" He immediately laid down his instrument, and solicited Tartini to admit him among his scholars. His request was granted; and, excellent a violinist as he really already was, he began his practice *de novo*, and under the guidance of his new instructor, soon became one of the first performers of his time. Not long after this, he, at the house of a Madame Denis, heard Voltaire recite a poetical composition, in a style that enchanted him. He then, at the lady's request, began to perform on his violin; when vexed at the interruption of Voltaire's conversation, he immediately stopped, and put his violin in the case, saying, "M. de Voltaire makes and recites excellent verses; but, as to music, he knows no more about it than

the devil." Madame Denis laughed, and the poet joined in the merriment; but neither of these could persuade him to re-open his fiddle-case.

GRAUN.

Charles Henri Graun, *maître de chapelle* to Frederic the Second of Prussia, was born at Wahrenbruck, in Saxony, in the year 1701. The youngest of three brothers, his father sent him with his second son to the school of *Sainte-Croix*, at Dresden. The vocalist, Grundig, hearing his fine voice, instructed him in singing; and his general taste for music induced the organist Pezold to teach him the harpsichord. He, at the same time, studied the rules of composition, and, in a degree, made himself master of the style of Keiser, by the constant examination of the scores of that master's cantatas. These studies he afterwards prosecuted under Schmidt of Dresden. During this period, his voice changed to an excellent tenor; and, while he was acquiring the science of counter-point, he cultivated the art of vocal performance.

In 1720, Graun quitted the school of Sainte-Croix, and began to compose for the church. Among his friends and encouragers, the poet Kœnig distinguished himself, and opened for him the road to fortune, by procuring for him, at

Brunswick, the situation of principal tenor, vacant by the departure of Hasse. Not satisfied with the airs composed for him there by Schurrman, he wrote for himself, and his melodies delighted the court. His success in this instance procured him the commission to compose an opera for the following season, and the place of *vice-maître de chapelle*. In this situation he continued till the Prince Royal of Prussia solicited the Duke, Ferdinand Albrecht, to dispense with his services, and permit him to become the principal singer at his chapelle at Rheinsberg.

The functions of his new office included the exercise of his talents as a composer, and he, at different times, produced some cantatas, the admitted beauties of which, when the Prince, in 1740, mounted the throne, were thought to entitle him to the situation of *maître de chapelle;* and he was commissioned to go to Italy, to engage singers for the establishment of an Opera. At his return, the King augmented his salary; and he continued to practise, both as composer and singer. In this latter province of his profession, he displayed great and general ability; but the principal excellence of his performance was in the style in which he executed *adagio* movements. In this two-fold office, Graun remained till his death, which took place in

August, 1759. When the King heard of his decease, he wept.

The compositions of Graun, both sacred and secular, were very numerous; and, while they manifested an imagination at once free and delicate, they announced considerable science, and a refined taste. He is classed among the higher orders of composers, no less on account of his fine and ready invention, than because whatever he produced was full of character and expression; and that the beauty of his melody was always duly sustained by the purity of his harmony, and the judicious construction of his accompaniments. His published compositions are, a *Te Deum*, printed in score; *Lavinia e Turno*, a cantata (the words by the Electress of Saxony,); *La Morte de Jesus*; a collection of Odes, for the voice and harpsichord; a book of *Duetti*, *Terzetti*, *Quintetti*, and *Sestetti*; four volumes, consisting of selections from his Operas; *Silla*, an operatic drama (written by the King); and an Oratorio, (the text by Ramler,) which is considered as the *chef d'œuvre* of this truly eminent master.

MOZART'S BENEVOLENCE.

Mozart, the intimate friend of Michael Haydn, the brother of Joseph, had a friendship for him, which induced his embracing, with a generous

pleasure, an opportunity that presented itself of serving his interest. The Archbishop of Saltzburgh having requested Michael to compose for him some sacred duetts, for a particular occasion, it was necessary he should be obliged: but a sudden and serious illness rendered it impossible that he should accomplish the task, or even make the effort. The archbishop, a man of a harsh, stern temperament, would listen to no excuse for delay, converted his request into a demand, and even threatened to dismiss him from his office of chapel-master. Mozart, learning the situation of his friend, without saying a word to any one, instantly sat down, and composed the pieces required; presented them to Michael, and insisted on their being performed in the name of him, for whose advantage they had been written. This actually took place: the archbishop, who never knew but that the compositions were from the pen of Michael Haydn, was pleased at the production of the music,—music so excellent, notwithstanding the indisposition of the composer, and was ever after his patron and benefactor.

RATTLESNAKES SOOTHED BY MUSIC.

M. Neale, a French gentleman, residing some time in North Carolina, having made a collection of rattlesnakes, and imagining it pos-

sible to render them tame, made many experiments for that purpose, and at length fully succeeded. The means he employs to effect his object are not precisely known: all that he has thought proper to communicate is, that the operation is musical; and that soft and mellifluous melodies will subdue their greatest irritations. M. Neale has exhibited his living curiosities at Richmond, and other places in the United States.

HAYE, THE VIOLINIST.

Haye, who, as master of the King's band in Ireland, (the only patent place in the royal musical department,) was one of the leaders at the commemoration of Handel, but whose taste and skill were not very conspicuous, was one day boasting of his having been in Italy, and studied under Tartini, when Battishill, to whom he principally addressed himself, said, "We thank you, Mr. Haye, for informing us of what we should never have learnt from the performance." "What, Sir!" replied Haye, "have I brought from Italy nothing of the great Tartini?" "O, yes," rejoined Battishill; "so much of his music, that you have not yet exhausted it in your own compositions."

JOMELLI'S DISCOMFITURE AT NAPLES.

This very distinguished composer, encouraged

by the highly favorable reception given, in 1771, to his opera of *Armida*, which he composed for the theatre *San Carlo*, produced in the following year, his *Demofoonte*, which, however it might please qualified judges, was but coolly received by the public at large. The piece was one of the finest specimens of his genius for dramatic musie, and he was frequently vexed at the badness of the general taste; but a still greater mortification awaited him, which he could not have anticipated from his ungrateful country, and that tended to embitter the remainder of his days. With the hope of regaining the public favor, he exerted his great talents in the production of a new opera, *Iphigénie en Aulide;* but, in consequence of the singers being imperfect in their parts, and the non-subsidence of the ill humour created in the public mind by his *Demofoonte*, the piece experienced a failure. This shock was too much for the sensitive mind of Jomelli, and brought on a fit of apoplexy, that threatened his life.

PASQUALI'S THOROUGH-BASS.

The almost only thorough-bass instruction used in England for more than thirty years, that is, from 1763 till about 1795, was a work in folio, published by Thompson, in St. Paul's Church-yard, under the title of "Thorough-Bass

made Easy. By Pasquali." This book had been printed some years before; first at Amsterdam, (*in German,*) and then at Paris, (*in French*); of which last edition, that used in London, was a literal translation; but was imposed upon the English public as a new and original publication. Notwithstanding its having a respectable rival, (Heck,) it maintained its place on the desk of almost every organ or harpsichord practitioner; and the two Thompsons (brothers) always said, that the profit of its sale was the foundation of their fortune.

MADAME MARA.

Madame Mara, a native of Capel, long admired in this country, and formerly known throughout Europe as the first vocal performer of her time, was born in the year 1750. Her first musical studies were directed to the violin, in the performance of which instrument, she made so rapid a progress, that, as early as her tenth year, she surprised the public. Endowed with an extraordinarily sweet and powerful voice, she afterwards resigned herself exclusively to the acquirement of superior excellence, as a vocal performer, and attained her ambitious object. Her master was the well-known sopranist, Paradisi, who, before his pupil was fourteen, qualified her to sing in public, with a success that soon spread her name

over the continent. Between the years 1769 and 1783, she exhibited her powers in France, Germany, Prussia, and Switzerland; and, in 1784, came to England, where she shone as the principal female vocalist in her performances at Westminster Abbey, in commemoration of Handel. In 1788, she was invited to Turin, to sing during the Carnival; from which city, she, the next year, at the invitation of the King of Prussia, went to Berlin. To a full, round, rich-toned voice, Madame Mara added brilliant execution, and an occasional pathos and dignity of style, that at once rendered her the finest bravura and oratorio singer we ever heard. This almost unequalled performer married, about 1778, Prince Henry of Prussia's violoncellist, Jean Mara, a native of Berlin, remarkable for the tasteful and affecting manner in which he performed *adagio* movements, and the perfect ease with which he executed, at sight, the most difficult music.

CANTATA WRITING.

Of all the published compositions of Stanley, none were more pleasing and popular than a set of cantatas, the words of which were written by Sir John Hawkins. When Sir John had prepared them for the composer, he employed a person to make a fair copy. The transcriber

was so pleased with the poetry, that he felt inspired, and flattered himself, that he too could write cantatas. It had happened, some time before, that, in a litigation between two brothers, this man, clerk of the plaintiff's attorney, was suspected of having given such information to the defendant, as to enable him to elude the law. This circumstance he determined to make the subject of his first attempt at cantata-writing, and actually produced the four following lines, as part of one:—

"Some say, I did not use thee well,
In fav'ring of thy brother Barrow;
But, since all that is past and gone,
I'll drink thy health now at the Harrow."

THE CAOINAN, OR IRISH DEATH-SONG.

The Irish Death-song, considered as one of the greatest modern barbarisms, is the very death-song of antiquity, which has come down to the present day, though rather degenerated, since the *family bard* is now superseded in his office by two or three old women, whose business it is to attend all the wakes in their immediate neighbourhood, to celebrate in song the riches and honours, courage and hospitality, of the defunct.

LOWE AND TYERS.

It having happened for several successive

summers, that wet weather took place just as the Vauxhall season commenced, Tom Lowe, Tyers's principal vocal performer, accidentally meeting the proprietor, expressed an anxious desire to know when he meant to open his gardens. "Why are you so particular, Mr. Lowe?" said Jonathan. "I have a very good reason, sir, and should like to know the very day." "Why, why?" reiterated Tyers, impatiently. "That I may bespeak a great coat to sing in; for you know we shall be sure to have rain."

PARISIAN MUSICALS, IN 1824.

Should the musical taste of the Parisian public, in 1824, become a subject for future discussion, the best settlement of the question would be the adducement of the fact, that, in that year, Gluck's *Iphigénie en Aulide*, and *Iphigenie en Tauride;* Salieri's *Tarare* and *Les Danaides;* Gretry's *Caravanne du Caire;* Rousseau's *Devin du Village;* Le Brun's *Rossignol;* Spontini's *Vestale*, and *Ferdinand Cortez;* Kreutzer's *Aristippe, La Mort d'Abel*, and *La Lampe*, drew overflowing audiences to the *Academie Royale*, and were listened to with universal delight.

MADAME BRANCHU.

Alexandrine-Chevalier Branchu, *prima donna* at the Grand Opera at Paris, and one of the

finest performers that has appeared upon the lyric stage, received her musical education at the ancient conservatory, and partly from the extraordinary attention of the celebrated professor Garat, and partly from her own uncommon talents, she was qualified to appear, in 1801, at the operatic theatre, where her vocal powers gave hopes of that singular excellence which she afterwards displayed. Her tones brilliant and clear, her intelligence almost intuitive, her sensibility profound and affecting, and the art with which she at once appealed to the ear and the bosom, continually remind her Parisian auditors of Madame Saint Huberty, whose unrivalled merits, as an operatic singer, had, six years before, captivated all who heard her. The domestic calamities which Madame Branchu was destined to experience,—calamities, which no heart is more qualified to feel than her own,—have necessarily suspended her splendid career, and left the public to lament, for the present, the loss of the finest vocal performer on the stage of the Grand Opera.

BLANGINI.

Joseph Blangini, an eminent musician and composer, was a native of Turin, and born in 1784. From the age of twelve, he held the or-

ganist's place, at the cathedral of that city; and soon excelled in the art of accompanying the choir. In 1799, he went to Paris, where, besides publishing several vocal pieces, he gave lessons in singing and in composition. In 1802, he was engaged to finish *La Fausse Duègne*, a comic opera in three acts, left imperfect by the sudden death of *Della Maria*. Encouraged by the success with which he executed this task, he composed several operas, which were highly approved. In 1806, when only twenty-two, he produced the opera of *Nephtali*, which was most flatteringly received. About the same time, he produced some *French Romances*, *Italian Arietts*, *Symphonies*, and *Fugitive Pieces*, the melodies and harmonic constructions of which were attractive and striking. The *Nocturnes* he has since composed, and sung himself in the first concerts at Paris, have delighted all who heard them. In consequence of the excellence of one of his operas, which was performed at Munich, the Duke of Bavaria appointed him master of his chapel; and, the following year, he became director of the concerts of the Princesse Borghèse. In 1809, the King of Westphalia gave him the situation of director-general of the music of the Chapel Royal, the Theatre, and the Court Concerts. During his residence at Cassel, he composed four French operas, several masses, and

other sacred pieces. In 1814, he returned to Munich, where, at the instance of the Court, he wrote the opera of *Dario in Dacia*, which obtained a brilliant success. Returning to Paris, in 1815, he pursued his two occupations of composer and instructor In 1818, his merit recommended him to the stations of honorary superintendant of the King's Chapel, and professor of music in the Royal Academy. The last of Blangini's operas (which were pretty numerous), was his *Le Jeune Oncle*, a comic piece, in one act, composed for the Theatre Feydeau, where it was first performed in the month of April, 1821; and received great applause.

EXTRAORDINARY EFFECT OF A CERTAIN RECITATIVE.

Tartini, in one of his treatises, relates an extraordinary instance of the power of recitative over the heart and mind. His words are:—

"In the fourteenth year, if I be not mistaken, of the present century (the 18th), in an opera that was performed at Ancona, there was, in the beginning of the third act, a line of the recitative, accompanied with no other instrument than the bass, which excited, not only in the audience, but in us who were professors, such and so great an emotion of mind, that, on account of a visible change of colour, we all looked

at one another in the face. The effect produced was not tears,—I remember extremely well, the words were expressive of wrath,—but a certain coldness and freezing of the blood, which actually threw the mind into disorder. Thirteen times the piece was represented, and there followed universally the same effect; of which the profound silence, wherewith the whole of the auditory prepared themselves to enjoy the impression, was a signal that went before. I was too young to have so much thought as to preserve a copy; and now I am grieved for it."

BIANCHI.

François Bianchi, one of the distinguished musicians of the last half century, was a native of Italy. His fertile pen produced a number of operas, which have been performed with success at most of the theatres of Europe. While in England, he married a Miss Jackson, daughter of an apothecary, then living in Sloane-street, Chelsea. Of his various dramatic compositions, the principal are, *The Triumph of Peace*, written in 1782; *Briseis*, in 1784; *The Village Maid*, in 1785; *The Deserter*, in 1787; *Zemira*, in 1788; *Alexander in India*, in 1790; *The Hollander in Venice*, in 1794; *The Eccentric*, in 1795; and *Semiramis*, in 1797. The last, a serious opera, in the year 1811, was re-

ceived at the *Opera Buffa*, at Paris, with the highest favor; and *The Village Maid* obtained the greatest applause, as often as it was represented in that city. It must, however, in justice, be remarked, that the charming air, Mi perdo! si, mi perdo! which has always been listened to with so much rapture, was borrowed from Paesiello. Bianchi, besides his operatic compositions, produced a variety of detached songs, duetts, and cantatas, most of which received the stamp of public approbation.

THE UNEQUALLED TOUT-EN-SEMBLE OF LARRIVÉE.

Larrivée, the celebrated French opera-singer, whose various powers delighted the Parisians, during the latter half of the last century, was originally a perruquier's apprentice, or barber's boy. Rebel, the opera-director, happening to have an opportunity of witnessing his great natural qualifications for the stage, took him under his patronage. Attentive to the instructions of Gluck, he acquired a more impressive manner of delivering recitative, than the French had ever heard before, and approached nearer than had been conceived to be possible, the genuine style of tragic declamation. In the characters of AGAMEMNON, in *Iphigénie en Aulide*, and ORESTES, in *Iphigénie en Tauride*, he sung and

acted with a grace, emphasis, and energy, that proved his strong and clear conception of both the author's and the composer's meaning, and his power of inspiring his auditors with his own feelings. He united, in a high degree, all the qualities of a vocalist and an actor: as his voice was full and melodious, his taste and judgment were pure and sound; and as his figure and countenance were noble and striking, his looks and attitudes were impassioned and impressive. Le Kain was, and Talma is, a great master in his art; but the first could not, and the second cannot, sing. Larrivée could do all that they have ever done, and a great deal more.

PUGNANI.

Gaetano Pugnani, first violinist to the King of Sardinia, was born at Turin, in the year 1728. At a very early age, he began to practise the instrument on which he was destined to excel. His first tutor was Giam-Battista-Somis, his countryman, one of the most distinguished scholars of Corelli. After displaying his extraordinary abilities at the Sardinian court, he went to Paris, and received the highest applause at the *Concert Spirituel*, as an admitted rival of J. Stamitz, Gaviniés, and Pagin.

Pugnani afterwards visited many parts of Europe, and remained a considerable time in

England. It was here, that he composed a great portion of his violin-music, and that he produced his operetta of *Nanetta e Lubino.* In 1770, this ornament of his profession returned to Italy; and, at Turin, founded a school for violinists, as Corelli had at Rome, and Tartini at Padua. From this practical academy, issued the first performers of the latter part of the eighteenth century, among whom were Viotti, Bruni, and Olivieri. It has been remarked, that all the pupils of Pugnani proved excellent leaders. To lead well, was his most distinguishing excellence, and he possessed the art of transmitting it to others. In the orchestra, says Ragoni, he commanded like a General in the midst of his soldiers. His bow was the baton of authority, which every performer obeyed with the most scrupulous exactitude. With a single stroke of his bow, he could correct the erroneous, or animate the lethargic. He even indicated to the actors, the tone and sentiment in which they ought to deliver their respective melodies, and brought every thing to that harmony of expression, without which the operatic scene fails of its most powerful charm. His strong and acute mind, possessed with the great object to which every great leader ought to attend, he promptly and powerfully seized all the grand points, the character, the style, the taste of the

composition, and as instantaneously impressed it upon the feelings of the performers, both vocal and instrumental.

Pugnani, in addition to the display of brilliant and powerful abilities as a performer, gave, in his compositions, ample evidence of a free and elegant imagination. His various instrumental pieces would alone be sufficient to exalt his name as a composer. On the continent, they are still in great request, but are become very scarce. Their predominant features consist of an eloquence of melody, and an animated and nervous manner. The ideas are natural, both in themselves and in their succession; and, however pointed and striking, never desert the style of the motivo. The operas of this distinguished master, seven or eight in number, were all highly successful; and there is scarcely a theatre in Italy, at which some of them have not been performed. Pugnani died at Turin, in 1798.

MADAME PARADIES.

Marie-Thérésa Paradies, a native of Vienna, was born in 1759. This ingenious lady, blind from her fifth year, manifested, soon after the misfortune of losing her sight, an extraordinary taste for the arts and sciences: and, notwithstanding the privation under which she laboured, soon became an excellent performer on the piano-

forte, on which she executed, by memory, the longest and most difficult fugues and concertos of John Sebastian Bach, Handel, and Kozeluch. To her skill as a pianist, she added the accomplishments of singing and dancing, and was remarkable for the ease and elegance with which she performed a minuet. Her mental acquisitions included arithmetic in its higher branches, geography, and the knowledge of several languages, all of which she spoke with grace and fluency. About the year 1780, she left Vienna, and, in company with her mother, visited the principal capitals in Europe, in which her great abilities and acquirements excited equal interest and admiration. The Empress Marie-Thérésa, before whom she displayed her powers on the pianoforte, when she was only eleven years old, was so pleased and astonished at her style of execution, and her many attainments, even at that early age, that her Majesty settled upon her a pension of two hundred and fifty florins; which, however, she lost at the death of that Princess. About the year 1795, she came to England; where Mr. Pitt, happening to hear her perform a concerto, was affected, even to tears, at the expressive manner in which she executed an *adagio* movement.

Madame Paradies, a student as well as practitioner of music, was a sufficient mistress of

the science to exercise her genius in the province of composition. In 1791, she set to music an opera, entitled *Ariane à Naxos;* she also, at different periods of her life, produced a variety of sonatas and single songs.

RALLIG'S HARMONICA.

It was Rallig, formerly of Hamburgh, and since of Berlin, who perfected the Harmonica, by adding to that instrument the convenience of keys. In his invention, the left side of the case, in which are the larger or bass bells, is suspended by ribbons of silk. These are so fixed on the same cylinder, that they may be struck, by pressing the lower keys with the fingers. The bells that appertain to the higher keys have gilt edges, and are placed in respect of those keys, as the bass bells are in regard to the lower keys. The extent of the finger-board is three octaves and a half. This improvement was the result of long and infinite labour, as well as of much ingenuity. In order to procure the most perfect bells that could be obtained, Rallig visited all the great glass-houses in Hungary, Bohemia, and Germany. Whenever he had the good fortune to meet with an extraordinarily skilful artizan, he remained with him for months, and sometimes a whole year.

Rallig was not only an excellent mechanician,

and well informed on the subject of acoustics, but so good a master of the rules of musical composition, that he produced an opera,—*Clarissæ, ou la Servante inconnue:* and in 1789, he published at Leipsic a work, entitled *Kleine tonstückr für die harmonika*, or short pieces for the Harmonica.

MUSICAL INVENTIONS.

Hohlfeld, an ingenious mechanic of Berlin, rendered himself worthy of public notice, by two curious and important inventions. The first of these consisted of a machine, contrived to write or imprint the notes performed on the harpsichord, while the sounds were produced. Creed, a clergyman of London, who died in 1770, first conceived the idea of a musical instrument that, while performed upon, should trace on paper the music executed; and, in 1747, he submitted his project to the consideration of the Society for the Encouragement of Arts and Manufactures, in a memorial, entitled *A Demonstration of the Possibility of making a Machine that shall write extempore Voluntaries, or other Pieces of Music*, &c.; and, in 1751, Ungel, at Eimbeck, wrote on the possibility of its construction: but Hohlfeld was the first who manufactured such a machine. Availing himself of the suggestion of Euler, he, in 1752, made an instru-

ment similar to that proposed by Creed and Ungel, and presented it to the *Academie*. The invention consisted of two cylinders, so applied to a piano-forte, that, as they revolved during the performance, one received the paper unrolled from the other. By this means, the notes were marked by a crayon upon the paper, which a spring kept in motion. But the operation was so fatiguing, that the *Academie* contented itself with admitting the great ingenuity of the contrivance, and awarding the inventor a handsome gratuity, in compensation for his talents and trouble. Hohlfeld received back his machine; and, some years afterwards, sent it to a country seat at Podewils, near Berlin; where, in 1757, it was consumed by an accidental conflagration.

The second invention, realized by this ingenious mechanician, was his *bow-piano-forte*, which he presented to the King of France, in 1754. This instrument, formed like a piano-forte, was mounted with catgut strings, under which there was a hair-bow, which a little wheel put into motion. Small hooks attached to the keys pressed the strings upon the bow, which, by its action on the strings, drew from thence a mellifluous and sustained tone. This contrivance, according to its description, is, in some respects, so similar to the late Mr. Walker's *celestina stop*, that it is difficult to imagine, that

the idea of the one was not derived from that of the other.

A ROGUISH PRINCE AND MAGNANIMOUS VOCALIST.

The celebrated sopranist, Guadagni, having, in Italy, lost at play a considerable sum to a German Prince, he was informed by some of the lookers-on, that he had been cheated, and advised not to pay; upon which he magnanimously replied, "The Prince has played the rogue towards me; but I will act the prince towards him." Then deliberately counting out the money, he said to him, "You see, sir, if German Princes are rogues, Italian singers are honest men."

DEADLY REVENGE.

Leonardo da Vinci having, while at Rome, formed an intimacy with a lady of high rank, who granted him every favour, one of her relations, who happened to visit that city, heard of it, and immediately resolved on revenge. After making various attempts to effect her paramour's destruction, but without success, he determined, if possible, to poison him; but this proved as difficult as his other endeavours, till he conceived the idea of bribing one of the composer's servants, who secretly infused arsenic into his chocolate, which speedily proved fatal.

LEO AND JOMELLI.

The great Leo, of Naples, happening to hear Signora Barbapiccola, a pupil of Jomelli, then a young man, sing a manuscript air of her master's composition, was so transported with its sweetness, and the manner in which it was intonated, that he incontinently exclaimed, to her, "Divine music, divinely sung! Jomelli will be the wonder and the admiration of the world, both as the composer of that melody, and as your tutor."

GUADAGNI'S LIBERALITY.

Guadagni, the Italian sopranist, a man of a kind and benevolent heart, often witnessed and relieved the necessities of the German noblesse, ruined by play. One of these, after receiving from his bounty a hundred sequins, proudly and haughtily said, "Remember, Signor, I only borrow this sum, and shall assuredly return it." The singer determined to punish his ill-timed self-importance, replied, "My Lord, that is not what I look for. When I lend money to a German baron, I consider it as given; for I never expect to see it again."

ITALIAN GALLANTRY.

The celebrated Guadagni was remarkable for

his politeness to the fair sex. One day, while he was engaged in conversation with a lady, a servant entering hastily, announced that the King of Sardinia was in the ante-chamber. "Is he?" said Guadagni, coolly; "then request his Majesty to wait till this lady has finished her business with me."

ROYAL BENEVOLENCE.

The musician, painter, and scholar, Leonardo da Vinci, who, while he practised the graphic art, filled the office of violinist in the band of L. Sporzia, Duke of Milan, performed on an instrument with a silver neck, and formed in the shape of a horse's head. A favorite of Francis the First, on account of his great and diversified talents, when he was seized with his last illness, that monarch, anxious for his recovery, went to see him; but was only in time for his beloved artist and musician to die in his arms. About the year 1812, the French painter, Menageot, treated this subject in an admirable picture, which was exhibited in the public painting-saloon, at Paris.

SCHEIBE.

Jean-Adolphe Scheibe, son of Jean Scheibe, the great organ-builder, at Leipsic, was born in that city, in 1708. His musical genius began to

display itself at his sixth year, at which age he had the misfortune to lose his right eye, in his father's manufactory, by the inadvertence of an apprentice. At the age of nine, he sat down to the organ and harpsichord; but he was fourteen before his other studies allowed his practice to be steady and regular. In 1725, he quitted the school of St. Nicholas, to cultivate jurisprudence; but he had scarcely commenced his new avocation, when the failure of his father's fortune compelled his renunciation of the law, and return to the practice of his favorite art, as his more immediate means of subsistence. He then devoted his whole time to his theoretical research, and the improvement of his fingers; every musical writer was read, and every score examined, with an exactness that bespoke his determination to become a good musician. Soon afterwards, several organists' places became vacant in Leipsic; but, notwithstanding his earnest exertions to secure one of them, he failed. Despairing of success in that province of his profession, he, from that time, delivered himself up to reading and composition; and, in 1730, he had several pupils, both practical and theoretical, and composed several pieces, vocal and instrumental. After pursuing this course for some time, he visited Prague, Gotha, and Sondershausen; from the last of which places he

went to Hamburgh, in hopes of procuring, by the composition of an opera, the situation of a composer for the theatre in that city. But the Hamburgh opera-house closing just at the time, in consequence of the disorder of its affairs, Scheibe was disappointed in his new object, and he immediately resolved to throw himself on his literary powers, for that support which he sought in vain from music. His first trial was the establishment of a weekly publication, under the title of *Le Musicien Critique*. Notwithstanding some rivalry and opposition, the undertaking succeeded; and for the first time, fortune began to smile upon him. The work made him favorably known to Frederic-Erneste, Margrave of Brandenburgh-Culmbach, and, in 1740, he appointed him his chapel-master. Not long after this, he was nominated concert-master to the King of Denmark. In this latter situation he continued the publication of his *Musicien Critique*, and found himself in general and high repute. But, unfortunately for Scheibe, Sarti, about this time, arrived at Copenhagen. The compositions of the German, sound but heavy, yielded to the light, elegant Italian style of the new visitor; and Scheibe was compelled to retire on a small pension. A short time before his death, which happened in 1776, he entered upon a work on musical composition, intended to be comprised

in four volumes quarto, but one volume only of which was published when he died.

Scheibe, beyond doubt, was one of the first theorists of his time. His *Musicien Critique* abounds with new and ingenious ideas; and while his opinions, in many respects, are purely his own, they are just and tenable. He maintains in it, that we owe to the Goths the invention of harmony; a proposition asserted by Rousseau, thirty years afterwards. In another part of that work, he observes, that an overture ought to bear a sensible analogy to the drama it precedes; a principle since acted upon by Gluck, and all the best composers.

The number of Scheibe's musical compositions is very great; but their merit cannot be compared with that of his literary productions. The most esteemed of his harmonic works is his oratorio of *La Resurrection et Ascension de Jesus.*

PAER.

Ferdinando Paer, director of the private concerts of the Emperor Napoleon, was born at Parma, in 1774. After finishing his studies in the seminary of that place, he exercised himself in composition under the direction of Ghiretti, a Neapolitan, a fellow-tutor of the celebrated Sala, at the *conservatorio* of *La Pieta.* In his eleventh year he was invited to Venice, in which

city he produced his first opera, *Circe*, a piece that was most favorably received. From Venice he went to Padua, thence to Milan, Florence, Naples, Rome, and other places. The Duke of Parma, who was his godfather, settled on him a pension, and permitted him to visit Vienna, to compose there, and display his talents to Germany.

At the death of Naumann, in 1806, he was invited to Dresden, to fill the station of *maître de chapelle*. The death of the Duke of Parma allowed him to accept this engagement, which the Elector offered him for the term of his life. At Dresden, he composed several operas; all of which were crowned with the most brilliant success.

After the battle of Jena, Napoleon invited Paer and his consort, an excellent singer, to be near his person. They followed the Emperor to Posen and to Varsovia, in both which places they gave concerts. His Majesty disengaged them from the service of the court of Saxony, in order to their being retained in that of France: and Paer accordingly went to Paris, as director and composer of the private music of the Emperor.

Paer is a member of the Academy of Fine Arts at Naples, and of those of Bologna and Venice. Independently of a variety of overtures,

sonatas, arietts, cantatas, and other light and fugitive compositions, he has composed between thirty and forty operas, most of which have been received with the highest favor; but especially his *Circe; Ora fa Tutto; Il Principe di Taranto, Camilla; Il Morte Vivo; Leonora; Sargino; Griselda; Bacco ed Arianna;* and *La Conversatione armonica.* Of these, his *Principe di Taranto, Camilla,* and *Griselda,* were performed at Paris, before the composer visited that city. In his situation of musical director to Napoleon, his skill afforded such satisfaction to the imperial court, that the Empress *Marie-Louise,* whose taste for all the fine arts is of the most exquisite description, made him her singing-master. Paer has a son, whose talents, as a pianist, vie with those of his father, and who, as a composer, promises to be one of the first ornaments of his age.

STEFFANI.

Angosti Steffani, one of the first composers of his time, and at length the possessor of the bishopric of Spiga, was a native of Castelfranco, a little town in Venice, and born in 1650. Endowed with a remarkably fine voice, and a good natural genius, he was, when very young, noticed by a German count, who received him under his protection. Taking the youth with him

to Munich, he caused him to be instructed in the science of harmony. When he attained the necessary age, he wore the tonsure, and took the title of Abbé. The numerous proofs his compositions afforded of the extraordinary brilliancy of his talents, soon procured him the situation of director of music to the private concerts of the Elector; and, in 1685, he was engaged to compose the opera of *Servio Tullio*, performed in celebration of the marriage of Maximilian-Emanuel with the Archduchess Maria-Antoinette of Austria. The music was fine; and its publication spread the name of Steffani through great part of Europe. Ernest-Augustus, Duke of Brunswick, father of George the First, and a passionate lover of music, invited him to take the direction of his theatre, in the character of *Maître de Chapelle*. He accepted the offer, but found the office so troublesome and harrassing, that he was soon glad to resign. Operas were then novelties in Germany, and the performers, deficient neither in zeal or abilities, neither knew nor would be taught their parts, and frequently excited the indignation of their auditors.

The reputation of Steffani as a musician was now established; but shortly afterwards, the force of his genius was displayed in a very different science,—that of politics. At Hanover, he had studied political economy and the law of

nations; and now an occasion presented itself for exercising his legal knowledge. The Emperor Leopold the First having, in 1689, announced, at the congress of Electors held at Augsburgh, his intention to create a ninth electorate in favor of the Duke of Brunswick and his successors, Steffani was employed in conducting the negociations, and acquitted himself with so much address, that the Duke obtained the investiture of the electorate, and of the dignity of arch-treasurer of the empire. The elector, in gratitude for this important service, loaded his negociator with favors, and awarded him a handsome pension. Pope Innocent conferred upon him the dignity of Bishop of Spiga, in Spanish America.

Steffani, now ranking with the greatest politicians, no longer affixed his name to his compositions, but published them as the productions of Gregoire Piva, his copyist: and, in 1708, he resigned all his musical engagements in favor of Handel. At the establishment of the Academy of Ancient Music in London, in 1724, he was unanimously elected president; which honorable situation he held till his death. After a long absence from his country, during which he produced many fine compositions, and wrote a learned dissertation in defence of music, as a science, founded on nature, he returned to his native

country. The winter of 1729 he spent in Italy; and at Rome had the satisfaction of being much in the society of Cardinal Ottoboni, at whose express instance several of his operas, oratorios, and other of his compositions, were performed: and such amiable humility had this great man, and so excellent was his voice, even at the age of seventy-nine, that occasionally, when a singer failed to attend his duty, he supplied his place.

Soon after his return to Hanover, Steffani was under the necessity of visiting Frankfort, which place he had scarcely reached, when he was seized with an illness, of which, at the end of ten days, he expired, in his eighty-first year.

This elegant and charming composer, whose figure, though not large, was dignified, and whose countenance, though delicate, announced the man of genius, (besides a variety of detached vocal and instrumental compositions, among which were some inimitably beautiful duetts,) produced eight operas, which were warmly and deservedly received by the public.

ESKIMAUX CONCERT.

It is one of the consequences inseparable from music, as an universal language, or general appeal to the human heart, that it, various modes and degrees, it should be exercised and felt by every

description of mankind. That the frozen wastes of the arctic circle are not, any more than the torrid zone, denied its enjoyment, is manifested by an incident in Captain Parry's second voyage in search of a north-west passage. Captain G. F. Lyon, of the *Hecla*, describing the different occurrences which took place, while the ships were laid up in their winter quarters, gives the following particulars of a musical performance on-board the *Fury* :—" Captain Parry," says he, " invited me on-board his ship, to an Eskimaux concert, in which five ladies and a gentleman performed. Their tunes were extremely monotonous, but sung in good time.

" One particular tune is most commonly used; but, as almost every person has a song of his own, of course, each wife sings her husband's favourite air, unless in company, when all sing.

" Okŏ-tōōk, the man, uncovered his head while singing, and, observing his little boy's hood up, pushed it back somewhat roughly. The women, while singing, either entirely closed their eyes, or kept them half open in a very languishing manner.

" In return for the songs, Captain Parry and some of the officers treated the natives with some instrumental music, of which I thought the flageolet was most admired. Ilīg-lĭ-ak, the wife

of Okŏ-tōōk, appeared to have a very accurate ear, and seemed much distressed at being unable to sing in time to a barrel organ. All the women had remarkably sweet voices; and I think the tones of Tōgŏr-lāt, when speaking, were as musical as any I had ever heard."

Speaking of the incidents of another day, on-board his own ship, the Captain says, "Okŏ-tōōk and his wife, Ilīg-lĭ-ak, paid me a visit; and, on my exhibiting, among the usual articles of show, a musical snuff-box, they took it for granted that it must be the child of my small hand-organ. While listening to its tunes, they frequently repeated, in a low tone, the word In-nŭa (a spirit) with great emphasis, and I have no doubt that they fancied some superior being was enshrined in the instrument."

ABBÉ ARNAUD AND GLUCK.

The great and justly-celebrated Gluck, after composing a number of serious operas, in a style worthy of his extraordinary talents, had little success in a petite piece of one act, called The siege of Cythera. When the Abbé Arnaud, who entertained the most exalted opinion of his genius for operatic composition, heard of the failure, he said "No wonder: Hercules was more dexterous in wielding a club than in turning a spindle."

THE SPANIARDS SINGERS.

The Spaniards have always naturally been singers, though, usually, they do not, like the French and other nations, vociferate amid the mirth and gaiety of the feast. Their song is the song of nature and feeling; they sing most when they are alone; and, in their vocal strains, give expression to that vehemence of the passions which forms so striking a feature in their national character. The natives of Spain, full of intellect and fancy, dream when other Europeans would reflect, and sing what others would speak. Living but in the fantasies of their ever-active imaginations, Spaniards have always been animated with the love of romance and song. From Pelagius to Mina, from the conquest of Grenada to the last moment of their struggle against French domination, they have intonated the suggestions of their patriotism, and equally vocalized the tender themes of love, and the bold effusions of public virtue.

CHARLES BURNEY,

Doctor in Music, was born at Shrewsbury, in 1726. He commenced his education at the grammar-school of his native town, whence, for its completion, he was removed to Chester. Fond of music from his infancy, and often going to

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BURNEY.

hear the service in Chester Cathedral, his attendance was noticed by Mr. Baker, the organist, (formerly a pupil of Dr. Blow,) who, advising his father to make a musician of him, he was placed under that master's instruction. Dr. Arne happening, some years afterwards, to visit Chester, he was so struck with his talents as to be induced to persuade the young man's father to send him to London; where he arrived in 1748. After three years' tuition under Dr. Arne, he became a candidate for, and obtained, the place of organist of St. Dionis Back-church, Fenchurch-street; and, in 1749, took the organ part in the new concert established at the King's-Arms Tavern, Cornhill. About the same time, he was applied to by the managers of Drury Lane Theatre, to set to music a comic opera entitled *Robin Hood*, which succeeded so well, that, the following season, he was solicited to compose the pantomime of *Queen Mab*, a piece that so delighted the public as to continue a favorite for more than thirty years. His health, about this time, being in a very indifferent state, he was advised to leave London, and accordingly went to Lynn Regis, in Norfolk, in which place he was chosen organist, and, during his three years' residence in that town, formed the design of compiling a General History of Music.

In 1760, Mr. Burney returned to London,

re-established in his health, and displayed his genius in several much-admired concertos, which he composed in that and the following year; and, in 1766, produced at Drury Lane Theatre a translation of Rousseau's *Devin du Village*, with the original music. He then took, at Oxford, his degree of doctor in music. In 1767, resolving to inform himself of the state of music abroad, he travelled through France and Italy, and, in 1771, published his "*Musical Tour*." The next year he visited the Netherlands, Germany, and Holland, the interesting particulars of which were also given to the public; and, soon after the appearance of which, he was elected a fellow of the Royal Society.

His visitations to all the principal musical establishments in Europe, together with the researches he had made in his own country, and that sagacity and penetration for which he had long been remarkable, highly qualified him for the great task he had contemplated at Lynn Regis; and no sooner was it known to be in actual progress, than half the sovereigns of Europe, and the learned of every nation, subscribed to the forthcoming work. The first volume of his "General History of Music" appeared in 1776, the second volume in 1782, the third in 1787, and the fourth in 1788. The great musical festival at Westminster Abbey, in

commemoration of Handel, taking place in 1785, it was intimated to the Doctor that the King would be pleased at seeing a history of that noble performance. He accordingly gave an account, in a quarto volume, one copy of which was liberally presented to every musician who had assisted on that splendid occasion. In 1796, he published the Life of Metastasio, in three vols. quarto. He afterwards wrote "The Cunning Man," "An Essay towards the History of Comets," and "A Plan for a Public Music School."

While his literary labours spread his name through Europe, his musical productions added to his mental honors. He published solos for various instruments, sonatas for the harpsichord, with violin and violoncello accompaniments, and a pece for two performers on the same pianoforte,—the first production of the kind. For many years, Dr. Burney resided in the house (No. 36, St. Martin's-street, Leicester-square,) formerly occupied by Sir Isaac Newton. During the last fifteen or sixteen years of his life, he was organist of Chelsea Hospital, where, besides a handsome salary, he had an elegant suit of apartments; and where he died, in May, 1814.

HENRIETTE-SOPHIE NOURY,

(Formerly Mademoiselle Georgeon,) was born at Paris, in 1780. From her infancy, she has cul-

tivated the sister arts of poetry and music; and both of them with equal success. At the age of fourteen, she produced the pleasing romance of *Bon-jour*, which M. Auber set to music, and the melodies of which all who sing at all, have long sung, and will long continue to repeat. This lady has published a great number of fugitive compositions, both poetical and musical, most of which have been received with distinguished favor. The *Conservatoire* has honored her with a *prix de chant;* and several literary societies have elected her an honorary member of their respective institutions. In 1802, Madame Noury produced, at the *Théâtre de l'Impératrice*, a comedy of one act, in prose, which was highly applauded; but the situations in which a dramatic authoress is necessarily placed she found to be too unpleasant to a delicate mind not to determine her to quit that province of literature! and she has since confined her studies to lyrical poetry and musical composition; in each of which departments of authorship she continues to exercise her extraordinary talents.

A TUNE IN SEASON.

A musical professor of some respectability once announced a concert at Sandwich. The bill of fare was a good one, and the merits of the principal performers such as to entitle the spe-

culator to a full room. But all would not do: far from a *rush* at the opening of the doors, it was full half an hour after the time appointed for the commencement of the performance before any body entered, when the Mayor presented himself, *solus*. The moment his worship made his appearance, the musicians, as vexed as their employer, struck up as boldly as angrily, the old tune of "What! the deuce a one but you, Mr. Mayor? the deuce a one but you?"

PALMA AND THE USURER.

Concerning Palma, a Neapolitan composer and singer, and an usurer of whom he had borrowed a sum of money, Martinelli recounts the following anecdote:—

"An usurer, to whom Palma was rather deeply indebted, after waiting some time for payment, went with an officer to arrest him. The moment they entered his apartment, he guessed their business, and, sitting down to his harpsichord, began to sing. He had not proceeded through many bars before he so affected the heart of his creditor, that, instead of insisting upon his debt, he offered him the loan of another and an equal sum." Martinelli, to increase the wonder, adds, that Palma, at the time, was labouring under a severe cold. "Be it imagined then," says he, "what the singer would have achieved had he been in

voice; and how much they are mistaken who doubt the power of music."

A FEMALE CRICHTON.

Julie Patience Schultin, a native of Heynitz, near Meissen, and the daughter of a counsellor of the Consistory of the Landgrave of Hesse Darmstadt, was born in 1680. She was not only a theoretical musician, but an excellent vocal and instrumental performer and composer. To her great skill in the harmonic art she added high and extensive scholastic acquirements. Besides being a profound mistress of the principles of her own language (German), she thoroughly understood Hebrew, Greek, Latin, Italian, and French. She was also an excellent arithmetician, historian, geographer, and poet. This extraordinary lady, the wonder of the epoch she adorned, died in 1701, in the flower of her age, being only twenty years old. At her obsequies, a German canticle of her own composition was performed, the pathetic sweetness of which soothed while it quickened the melancholy that reigned around, and more deeply persuaded the hearers of their irreparable loss.

CURIOUS VIOLIN.

Prinz, in his history, assures us, that about the year 1649, Lord Somerset invented a new

kind of violin, which had eight strings instead of four; and that, in the hands of a master who knew how to avail himself of its advantages, it was productive of very extraordinary effects. To the truth of this Kircher bears witness.

THOMAS ROSEINGRAVE,

Son of Danie Roseingrave, first, organist of Salisbury Cathedral, and afterwards of Christchurch, Dublin, was born at the latter end of the seventh century. The talent for music which he manifested from his infancy, procured him the patronage of the Chapter of the Dublin Cathedral, from which he received a pension, in order to his being enabled to enjoy the advantage of studying in Italy. In the year 1710, he reached Rome, where he acquired the personal knowledge of Alessandro Scarlatti, and his son Dominico. After remaining in Italy eight or ten years, he returned to London, greatly benefited by his travels, and obtained a seat in the Italian opera orchestra. Having brought over with him the score of an opera entitled *Narcissus*, and composed by Dominico Scarlatti, he brought it out at the Haymarket Theatre, where it was warmly received. The direction of the opera-house passing soon afterwards into new hands, he became disgusted with the altered state of the management, resigned his situation, and confined

his practice to teaching. When the church of St. George, Hanover Square, was erected, he became a candidate for the organist's place. To secure their election of the most qualified of the solicitants, the select vestry applied to, and appointed, Handel and Geminiani to hear them perform, and determine which was the most worthy of being preferred. Both the learned umpires' immediately decided in favor of Roseingrave;. and his election was secured by a decision the most honorable to his abilities. This situation he held till his death, which took place in 1750.

Roseingrave was not only a man of strong natural talent, but a sound musician. His counterpoint is close and artificial; and, while the gift of imagination is evident in his compositions, they exhibit a skill and contrivance which point out his ingenuity as well as his learning. His published works consist of the additions he made to *Narcissus*, the opera of Dominico Scarlatti; fifteen fugues for the organ; and twelve solos for the flute, with a thorough-bass accompaniment. Some short time before his death, he printed a set of sonatas for the harpsichord, by the younger Scarlatti, to which he added two of his own that were universally deemed worthy of the company in which they appeared.

ANGELO POLITIANO,

A canon, and professor of the Greek and Latin languages, at Florence, was born, July 14th, 1454, at Monte, in Tuscany, and died at Florence July 14th, 1494. This learned and ingenious writer and musician was an excellent lutist, singer, and composer. While his literary publications contain much that is interesting to the lovers of the harmonic art, his compositions rank among the best of his time; and his taste for music was so great, that, agreeably to his earnest wish, the last moments of his life were cheered by its sounds.

Struck with the charms of a lady of distinction, (it is said, of the House of Medicis,) and not finding it possible to make any impression on her heart, either by the persuasion of his eloquence, or the magnificence of his presents, he became afflicted with a violent fever, during the prevalence of which he wrote two love elegies, and set them to music. The melodies were no less expressive of his anguish than were the words. He had no sooner finished these affecting effusions, than, leaping suddenly from his bed, and seizing his lute, he, to his own accompaniment, sung them with such a degree of heartfelt sensibility, that he died in the act of their performance.

Politiano left many literary and musical productions. Among these are to be distinguished his *Miscellanea*, in the fourteenth chapter of which he treats in detail of the instrument called the *Naulia;* and his *Panepistemon*, in which he speaks *de musicâ naturali, mundanâ et artificiali;* and other things connected with music.

THE BATTLE OF BANNOCKBURN.

On the 24th of June, the anniversary of the battle of Bannockburn, a band of amateur musicians, in commemoration of that interesting event, meet, at six o'clock in the morning, in the front of a cottage at Caerketan Craig, at the foot of one of the Pentland Hills, where lives Gordon, the blind bard, and, with clarionets, and other wind and stringed instruments, commence a concert with the old merry tune of "*Hey, Johnny Cope, are ye waukin yet?*" from which, if Gordon does not soon come out, they change to "*O but mon, ye're long o' comin,*" which they give with such a *birr*, that the very echoes are roused from their slumbers. At length the cottage door opens, and the bard appears, his long hair streaming to the breath of the morning, and with his violin he accompanies his voice while he sings "*Scots wha hae wi' Wallace bled,*" after which a shout of the whole company is raised, that might be heard from Ravelrig to

Castle-Law. The following song will serve as a specimen of the lyrical talents of this poet-musician:—

"Ayont that mountain that looks sae green,
An down in a vale sae bonny O,
Wi' jessamin'd porch, a wee cottage is seen,
Surrounded wi' beauties mony O;
Behind and before, and around the door,
Kind nature has strewn her blessins O,
And wi' flowrets rare perfum'd the air,
But the loveliest flower is my Jessy O.

"O, kind is her daddy, an' happy to see,
When the sun's gane whint the craigie O;
My bonnet glistens o'er the lea,
An' down by the rustic briggie O;
An' blyth is her mammy spreaddin the board
Wi' the supper sae clean an' sae cheery O;
But kinder an' happier, and blyther a'
Is the smile an' the glance o' my Jessy O.

"O fortune be kind, an' up in the glen,
Wi' the burnie rinnin by the end o't O,
Bestow me a cot, wi' a but an' a ben,
And an acre or twa at the end o't O;
An' send me an income sufficient to scare
Pale want frae the door o' my housie O;
Then farewell the world, its wiles and its cares,
An' welcome love an' my Jessy O."

JEAN HENRI ROLLE,

Composer and director of the music at Magdeburg, was born at Quedlinburgh (in 1718), where his father, Chrétien-Charles, who had two other sons, was the director of music. When he was three years old, the family removed to Magdeburg, agreeably to an invitation received by his father, to become *maître de chapelle* at that place. In that city, Jean Henri learnt the first elements of the sciences, particularly those of music. His excellent natural talents, aided by his zeal and assiduity, qualified him to produce, at the early age of thirteen, a sacred composition, sufficiently correct and good to be performed at the church of the Holy Ghost. At the age of fourteen, he was nominated organist of St. Peter's, at Magdeburg, a situation which he held six years, during which time he prosecuted his studies. In 1736, he visited the university of Leipsic, where, for four years, he studied philosophy and jurisprudence, when he went to Berlin, in order to fill the place of magistrate in a town, in that vicinity.

At that period, Frederic the Second mounted the throne. His strong predilection for music rendered that science more and more flourishing every day, and tended to create a taste for musical performance in all classes of society through-

out the Prussian capital. The numerous proofs which Rolle gave of his extraordinary talents procüred him many friends, by all of whom he was solicited to devote himself exclusively to the study and practice of music. This circumstance was too flattering not to influence his inclination; he accepted the appointment of concert-master to the king; six years afterwards was elected organist of the church of St. John, at Magdeburg; and, his father dying in 1752, he was nominated music-director to the university. These situations he held till December, 1785, when he was attacked with an apoplectic fit that for some days deprived him both of his understanding and his sight; he recovered; but a second fit, in the course of the same month, terminated his life. He died at the age of sixty-seven; and left his portrait to the society of the *Belles Lettres*, in whose library it was placed.

The compositions of Rolle are very numerous, even in each of their various kinds; and, although they were censured by some, as defective in rhythm, and not always appropriate to the subject treated, yet were they universally allowed to possess very considerable merit. The chief trait of his works is that of softness and delicacy. His melodies, however, are sometimes as noble as simple; and his score is never overcharged: his modulation is easy and natural,

and his harmony always pure. As the productions of Graun were his principal models, so his own compositions, especially his motets, became the exemplars of others. These, as they were remarkable for the melodiousness of their inner parts, proved not only the fertility of his imagination, but his mastership in the disposal of the ingredients of his harmony. In a word, Jean Henri Rolle was a scholar, a musician, and a man of real genius.

THE POWER OF SONG.

Salimbeni, one of the finest vocalists that Italy ever produced, and whose performance contributed to the splendor of the opera about the middle of the eighteenth century, exerted such a magical power over his auditors, that, while he was singing, they seemed to be all ear. This was the case whenever he sung the *adagios* expressly composed for him by the elegant and sentimental Graun. While delivering these, he would stand perfectly still, become as fixed as an image on its pedestal, and render his hearers as immoveable as himself. But the two most striking instances of his vocal fascination were exhibited in his execution of the andante "*Nel lasciarti,*" in the first, and "*Per me vivi,*" in the second act, of the opera of *Leucippo*, composed purposely for him by Hasse. During his into-

nation of these exquisitely-tender airs, the soul, engrossed by the singer's pathetic sweetness, was enchained and enchanted, and lost to the impropriety of his total inaction, because he robbed it of every sense but one.

ST. DUNSTAN'S HARP.

One of the accomplishments of St. Dunstan, the Pope's legate, and Archbishop of Canterbury in the tenth century, was that of music. The instrument he practised was the harp. Carrying it with him one day to the house of a friend, after playing awhile, he hung it against the wall, when one of the strings happening to sound, untouched, it was esteemed a miracle, and the circumstance was made known to all Christendom, and publicly and solemnly recorded.

MOZART AND GERMAN DESPOTISM.

When Mozart, in 1786, set to music the *Marriage of Figaro*, it was at the express command of Joseph II. who was present at the first representation. The first act of that fine opera was so ill performed by the Italian singers, who, because the composer was a German, bore towards him no good will, that Mozart, with indignation, ran to the Emperor's box, and made his formal complaint; upon which, his majesty

immediately sent word, that if the music of the second act was no better executed than that of the first had been, the whole *troupe* should that very night sleep in prison. This arbitrary menace had its intended effect: the second and third acts had justice done them; and the success of the piece was complete.

NETHERLANDIC MUSIC.

In the Netherlands, instrumental music is preferred to vocal; and so highly is it prized, that the musical contests instituted in a variety of towns, and which form the principal amusement at the great fairs and festivals, are always instrumental. On such occasions, the public journals announce the time and place, specify the prizes, and give the conditions of the trial. Gold and silver medals are awarded to the victors; and such is the spirit of emulation, that competitors will sometimes come from a distance of fifty or sixty miles. The parties advance with music and flying colours towards the appointed place of contest, where they are received with all due honors. The umpires then repair to a stage erected for the purpose, over the centre of which the medals are suspended. During the time that each rival is performing, the standard of his native town is displayed, in order to announce to the public from what place the competitor

comes. Immense numbers flock from far and near to this exhibition of musical skill, and demonstrate the interest taken by the Netherlanders in this species of entertainment. The contest being concluded, the umpires retire, and, after a short deliberation, announce to the assembled multitude, in the person of their leader, the names of the conquerors, and deliver the medals in the midst of the loud and repeated plaudits of the assembled crowd.

JOMELLI REPULSED FROM ROME.

When, in 1749, Jomelli made his second visit to Rome, he found that a hostile feeling had been excited against him in that city. At the performance of his *Armida*, his appearance in the orchestra kindled the most violent storm of disapprobation. So severe and so persevering was the attack, that he became alarmed for his personal safety, quitted the theatre before the representation was half over, and, before midnight, was out of Rome. The only motive assigned by the writers of that period for this extraordinary and unexpected outrage, is, that he had too openly aspired, not to say intrigued, to obtain the appointment of *Maestro di Capella* to St. Peter's. Great indignation, no doubt, was felt and fostered by the native musicians, who could ill endure to see a young man, whose only

recommendation was his success in dramatic composition, aspiring to a situation in which, besides genius and natural gifts, the most profound science and consummate skill are indispensable.

THE ÆOLODIKON.

The new musical instrument, called the Æolodikon, with his performance on which M. Lauge has repeatedly delighted the amateurs of the city of Munich, has considerable power and sweetness of tone, and is particularly calculated for the execution of music of a plaintive and tender description. Its effect greatly partakes of that of the *celestina stop*, invented some years ago by Mr. Walker, the astronomical lecturer. To hear it, is to be re-impressed with the idea the mind naturally attaches to the imagined music of the spheres. Its breathing-sounds, swelled and softened at pleasure, are of a mysterious character, and, in magical or spectral scenes, would not fail to harmonize with the objects, and to heighten the illusion.

CONCERT-PITCH.

It is remarkable that so material a point as that of concert-pitch should so long have remained unsettled. In London, scarcely two orchestras have their scales in precisely the same

points of the great compass. St. Paul's organ, till of late years, was half a tone above the usual standard; the theatrical bands, and those of the Opera, the Philharmonic, and the concert of Ancient Music, differ from each other, and not unfrequently perplex and distress the vocal performers. About a dozen years ago, this subject engaged the attention of the French *Conservatoire de Musique*, in consequence of an arrêt issued by the direction of the Emperor. The report was as follows:—"The Committee of Instruction at the School of Music, apprized that the extreme height of concert-pitch (*elevation du ton*) in use at the concerts of the *Conservatoire*, strains the voices of the pupils, and endangers their being forced beyond their natural means, have judged that it is become indispensable to bring back the pitch of the orchestra to a degree more conducive to the preservation of the voice. The Committee have, therefore, compared the pitch of the various orchestras in Paris, and have fixed and adopted a medium between those of the Imperial Academy of Music, the *Opera Buffa*, the Chapel of his Majesty, and the *Conservatoire*.

"The Director has therefore ordered, that the pitch chosen by the Committee be used in future at the *Conservatoire*."

LEONARDO DA VINCI.

There have been two distinguished musicians

of this name—one of which flourished in the middle of the fifteenth century, and the other in the beginning of the eighteenth. The first was a scholar and illustrious painter, as well as one of the most excellent violinists of his time, and a great favorite of Francis the First: the second, a celebrated composer, was born at Naples in 1705, and educated at one of the conservatories in that city. His first operatic production, *Ifigenia in Tauride*, appeared at Venice, in 1725. The success of this piece was so great, that many of the principal towns in Italy were ambitious of having him for their composer. He afterwards set to music *La Rosmira fedele; Siroe; Didone; Semiramide riconosciuta;* and *Artaserse*. This last opera, his *chef d'œuvre*, was heard with a degree of admiration equal to any that has ever been excited by the powers of modern music. The recitative of Vinci's *Didone* was considered as a model for future dramatic composers; and some of the first masters have profited of the example. This master was the first who conceived the idea of accompanying recitatives with a bass. The beauties of his compositions were numerous and striking; but his chief excellence was that of moulding his melody to the expression of nature, and of doing all that music could effect towards picturing the passions. This great musician and painter died in 1717, at the age of 42, owing his demise to poison

secretly infused in a cup of chocolate, by one of his own servants, at the instance of a revengeful enemy.

METASTASIO'S EPISTLE TO JOMELLI.

The immortal poet and dramatist, Metastasio, the counsellor, the admirer, and the friend, of Jomelli, not having heard from the great musician for a considerable time, upon, at length, receiving from him a letter, answered him in a style that demonstrated the tender and unabated regard in which he held his virtues and his genius. The communication is dated "Vienna, April 6th, 1765," and is as follows:—

"And does my admirable Jomelli then remember me! The confirmation of this truth, of which, in spite of your eternal silence, I never doubted, has afforded me a pleasure which I am unable to describe. Indeed, I am so much the more delighted with your last dear letter of the 3d of March, as I had so long in vain tried to procure it; having sent you, some time ago, my *Alcide al Bivio*, by M. de Rois; and, since that, written you a long prattle, which ought to have been forwarded to you by Signora Scotti, at present the first woman at the Opera in England, who, on quitting this place, set out for London. But either my couriers have been to blame, or my despatches ineffectual; and yet I

am so sure of your affection, and of my occupying a favorable place in your heart, that, whatever may happen, I shall never doubt the security of my station.

"I regard the two masterly airs with which you have kindly favored me, as precious gifts; and, as far as the limits of my musical knowledge extend, I have admired the new and harmonious texture of the voice and accompaniments,—the elegance of the one, the contrivance of the other, and the uncommon unity of the whole, which renders them worthy of your abilities. I must confess, however, my dear Jomelli, that though this style impresses me with respect for the writer, you have, when you please, another which instantly seizes on the heart without giving the mind the trouble of reflection. When I have heard a thousand times your airs *Non so trovarl' errore*, and *Quando sarà quel di*, with innumerable others, which I cannot now recollect, that are still more seducing, they leave me no longer master of myself, but oblige me to feel all that you must have felt in composing them. Ah, my dear Jomelli, do not abandon a faculty in which you have not, nor ever will have, a rival. In masterly airs, there may be composers, perhaps, who, by dint of pains and labor, will approach you; but, in finding the road to the hearts of others, their own must be formed of

fibre, and sensitive as yours, and different from all those who have hitherto dealt in musical notes. It is true that, in writing in this new style, you cannot help sometimes expressing the passions in the way your own happy temperament suggests; but being obliged, in order to support your learned idea, too frequently to interrupt the voice, the impressions already made on the mind of the hearer are effaced; and, for the reputation of a great master, you neglect that of an amiable and most powerful musician.

"Adieu, my dear and most worthy friend. If you knew with what occupations I am oppressed, you would be better able to judge of that affectionate regard which so long prevents me from finishing this letter. Take care of your health, for the honor of the harmonic family. Continue to love me, and believe me to be invariably yours, "METASTASIO."

THE AMBROSIAN AND GREGORIAN CHANTS.

St. Ambrose, who became one of the great patrons of church music, instituted, at Milan, a peculiar method of singing, which has since received the name of *Cantus Ambrosianus*, the *Ambrosian Chant;* and Pope Gregory the First, who lived about two hundred and thirty years afterwards, in order to introduce a greater variety into the service, is said to have somewhat

enlarged the former plan, and to have begun a new method, called *Cantus Gregorianus, the Gregorian*, or, as it is frequently denominated, *the Ecclesiastical Chant*. What the difference was betwixt these, is at present entirely unknown. The Gregorian chant, however, is said yet to subsist in the churches of some parts of Italy.

JOHN COOPER, *alias* GIOVANNI COPRARIO.

John Cooper, who, as an able performer on the viol da gamba, and an excellent lutinist, as well as respectable vocal composer, of the early part of the seventeenth century, was considered as an ornament to the musical profession, acquired, even in youth, a knowledge of mankind that convinced him of the advantage of flattering their prejudices. He, therefore, while very young, determined to pass for an Italian, and changed his name of John Cooper to *Giovanni Coprario*, by which appellation he was known through his life. The imposition was effectual. He was universally regarded as a native of Italy, and his compositions were esteemed accordingly.

THOMAS BRITTON,

The famous musical small-coal man, was born at or near Higham-Ferrers, in Northamptonshire; from whence he went to London, and was bound

apprentice to a dealer in small-coal in St. John Street. After he had served his time of seven years, his master gave him a sum of money not to oppose him in business. On this, he went again into Northamptonshire; but, after he had spent the money, he returned to London, and, notwithstanding his agreement, set up in the small-coal trade. He hired a stable in Aylesbury Street, Clerkenwell, which he converted into a dwelling-house. Some time after he had been settled there, he became acquainted with his neighbour, Dr. Garenciers, through whose instructions and assistance he obtained an extensive knowledge of chemistry.

He was likewise celebrated for his great skill both in the theoretical and practical parts of music. He himself copied a collection of music so valuable, that, after his death, it sold for nearly a hundred pounds. He collected also a great number of books, which he left behind him; and, some years previously to his death, he sold a large collection, chiefly on the occult sciences, of which he is said to have been a great admirer, and among which there were many manuscripts. He had also a collection of musical instruments, which after his death were sold for eighty pounds.

Of the origin of Britton's concert, which was the first meeting of the kind in London, an ac-

count has been left us by his neighbour, Mr. Edward Ward, the facetious author of the London Spy. This club, he informs us, was first patronized by Sir Roger L'Estrange, who was a lover of music, and himself a performer on the violoncello. "The attachment of this person and of other gentlemen, to Britton," he says, "arose from the profound regard which they had in general for all manner of literature. The prudence of Britton's deportment to his superiors procured him great respect; and men of the best wit, as well as some of the best quality, honoured his musical society with their company. He was even so much distinguished, that, when passing the streets in his blue linen frock, and with his sack of small-coal on his back, he was frequently accosted with such expressions as, 'There goes the famous small-coal man, a lover of learning, a performer of music, and a companion for gentlemen.' At its first institution, this concert was held in Britton's own house. On the ground-floor there was a repository for small-coal, and over that was the concert-room, which was very long and narrow, and had a ceiling so low that a tall man could but just stand upright in it. The stairs to this room were from the outside of the house; and could scarcely be ascended without crawling. The house itself was very old and low built, and in

every respect so mean as to be a fit habitation for only a very poor man." Notwithstanding all these disagreeable circumstances, this mansion had such attraction as occasionally to draw together even the genteelest audiences. The admission is said, for some time, to have been gratis; and the following lines of Ward confirm this:—

"Upon Thursdays repair
To my palace, and there
Hobble up stair by stair;
But I pray ye take care
That you break not your shins by a stumble;
And without e'er a souse
Paid to me or my spouse,
Sit as still as a mouse
At the top of the house,
And there you shall hear how we fumble."

But Mr. Walpole, who, in his Anecdotes of Painting, takes occasion to mention Britton, says that there was a subscription of ten shillings a year; and that the subscribers were supplied with coffee at a penny a dish. By this it should seem that he afterwards departed from his original plan.

The principal performers were Dr. Pepusch, and frequently Mr. Handel, who played the harpsichord, Mr. Banister, Mr. Henry Needler, of the Excise Office, Mr. John Hughes, author of

the Siege of Damascus, Mr. Woolaston, the painter, Mr. Philip Hart, Mr. Henry Symonds, Mr. Abiell Whichello, Mr. Obadiah Shuttleworth, and others; of whom some constantly, and others frequently, performed there. That afterwards fine performer, Mr. Matthew Dubourg, was then but a child; but the first solo on the violin which he ever played in public was at Britton's concert, standing upon a joint-stool. So terribly was the child alarmed at the sight of such a splendid audience, that at first he was near falling to the ground with dismay.

Britton, in his person, was a short stout man, with a very honest and ingenuous countenance. There are two pictures of him extant, from both of which mezzotinto prints have been engraved. Britton died in 1714, aged sixty-two.

JOHN ECCLES

Was the son of Solomon Eccles, a performer on the violin, and the composer of some grounds with divisions thereon, published in the second part of the "Division Violin," printed in London in 1693. He was instructed by his father in music, and became a composer for the theatre of *act-tunes*, *dance-tunes*, and some incidental songs, a collection of which he published. He wrote the music to a tragedy called "*Rinaldo and Armida*," in which there is a song for a

single voice, "The jolly breeze," that has been greatly admired. Eccles set to music an *Ode for St. Cecilia's Day*, written by Mr. Congreve, and performed in 1701; and also his masque, the *Judgment of Paris*, for which he obtained the second of four prizes paid out of a sum of two hundred pounds, subscribed by several persons of quality, for the best compositions on this subject. The music to this masque is published.

In the above-mentioned collection there are many well-known songs, particularly two, each for three voices, "Inspire us, Genius of the Day," and "Wine does wonders every day." It contains also a very spirited song for two voices, sung in the play of King Henry the Fifth. "Fill all your glasses;" and a solo, sung in D'Urfey's play of Don Quixote, "I burn, my brain consumes to ashes." Eccles composed the tune to "A soldier and a sailor," in Mr. Congreve's comedy of Love for Love, which is also one of the songs in the Beggar's Opera, adapted to the words "A fox may steal your hens, sir." There are several good songs by Eccles in the Pills to Purge Melancholy.

About the year 1698, upon the decease of Dr. Staggins, Eccles was appointed master of the queen's band. The latter part of his life was spent in retirement at Kingston, in Surry.

BRITTON'S DEATH.

The circumstances of the death of Britton, the musical small-coal man, are not less remarkable than those of his life. In his time, a person of the name of Honeyman, a blacksmith by trade, living in Bear Street, near Leicester Square, and celebrated as a ventriloquist, was secretly introduced by Mr. Robe, a Middlesex magistrate, who frequently played in Britton's concerts, for the sole purpose of terrifying him; and he succeeded but too seriously. Honeyman, without moving his lips, or seeming to speak, announced from a distant part of the room, the death of poor Britton within a few hours, unless, to avert the doom, he would fall on his knees immediately, and repeat the Lord's Prayer. The poor man did as he was told; but it did not answer the purpose. He was so dreadfully alarmed, that he died within a few days afterwards.

WILLIAM HOLDER, D. D.

A canon of Ely, residentiary of St. Paul's, and sub-dean of the Chapel Royal, was born in Nottinghamshire, about the year 1614, and educated at Pembroke Hall, Cambridge. Shortly after the Restoration he was admitted to his Doctor's degree and also became a fellow of the

Royal Society, and sub-almoner to the king. Amongst other works, he was the author of a treatise "*On the natural Grounds and Principles of Harmony,*" published in 8vo. in the year 1694. In this work, the author first treats of sound in general, how it is produced and propagated; then on the vibrations of sonorous bodies; on the nature of concord, as consisting in the coincidence of the vibrations of two chords; and on the three kinds of proportion, arithmetical, geometrical, and harmonical. In the chapter on "discords and degrees," he digresses to the music of the ancients, and assents, with Kircher, in the opinion, that they were unacquainted with music in consonance.

This treatise is written with a remarkable degree of accuracy. There is in it no confusion of terms. All that it teaches is rendered clear and perspicuous, and the doctrines it contains are those with which every musician ought to be acquainted.

Besides a profound knowledge of the theory of music, it appears that Dr. Holder possessed much skill in practical composition. In a manuscript of church music by Dr. Tudway, in the British Museum, there is an anthem, composed by him, for three voices, in the major key of C, to the words, "Praise our God, ye people."

Dr. Holder died at his house in Amen Corner,

London, on the 22d of January, 1696, aged eighty-two years, and was buried in the vault under the choir of St. Paul's Cathedral.

CHILIAN CHANTS.

At Chili there is almost in every street a house of devotion, called a *Casa d'Exercisio*, to which, under the guidance of a priest, young females retire, to pray and chant; in which pious and vocal exercise they are kept day and night, and allowed so little food and sleep, that their bodies and voices become equally weak and faint. The chants which they are compelled to vociferate, are so lugubrious in their style as, by the deep melancholy they induce, to add to the debility of the person such a depression of mind, and so to lower the whole system, as to produce despair and hysterical anguish, the effect of which resembles insanity. The sight of friends, should they be permitted to visit the victim of fanaticism, instead of soothing her distress, throws her into a new phrenzy of grief and lamentation, and she rushes from them, throws herself prostrate before the altar, and sings the chants prescribed by the superior of the house of woe, till, by the tones of her own voice, she works herself into a delirium, that renders her blind and insensible to every human being, and all earthly objects.

DR. WOLCOT'S MUSICAL CRITICISM.

The late Dr. Wolcot (Peter Pindar) was not only a poet, but a painter; and not only a poet and painter, but also, as far as taste and judgment are concerned, a musician. Being present one evening, where a variation of Beethoven's, to an old simple melody, was performed, his opinion was asked, respecting the manner in which the German composer had treated the subject; upon which the Doctor immediately answered in the following extempore lines:—

"The devil take such variation;
Of music what a vile mutation!
Such myriads of chromatic notes,
That make one think the author dotes
On semitone and semiquaver,
Without one grain of Fancy's flavour;
Which madness' self alone could coin,
Mere mince-meat of a rich sirloin."

GOLDSMITH AND ROUBILIAC.

Goldsmith, it is well known, was fond of music, practised it, at times, from his early years; and, during his continental tour, turned his limited execution on the violin to good account, by occasionally making a tune upon it the purchase of a meal and a lodging. His performances, however, were all by ear; he did not even understand the difference of the characters

in which music is written. His friend, Roubiliac, pretended to be charmed with his skill, told him the sculptor, aware of this, and knowing that the poet valued himself on his supposed knowledge of the science, determined to play upon his vanity. Asking him one day to give him a tune, he *he* also knew something of music, and that the style in which he had performed made him wish that he would again play the same melody, that he might write it down. Goldsmith, proud of being thought a musician, and tickled with the artist's flattery, immediately consented. Roubiliac then called for a sheet of paper, and scoring on it a few five-lined staves, requested his friend to begin. Goldsmith accordingly proceeded to play, and Roubiliac to write; but what he put down only consisted of random dots and strokes, such as any one might write who was as ignorant of music as himself. When both had done, Roubiliac showed the paper to Goldsmith, who, affecting to look it over with great attention, said it was perfectly correct, and that if he had not seen him do it, he never could have believed that he was so good a musician, as to write down music only by the aid of his ear.

INCLEDON AND SUETT.

Incledon, better known as a vocalist than as a wit, being one day at Tattersall's, Suett, who

also happened to be there, asked him, whether he had come to buy a horse? "Yes," said Charles; "but why are *you* here, Dickey? Do you think you should know the difference between an horse and an ass?" "O yes," replied the comedian, "if you were among a thousand horses, I should know you immediately."

BISHOPS BELL-FOUNDERS.

Many of the bishops of the tenth and eleventh centuries excelled in the mechanical arts. Not a few of them, besides being competent to draw and paint patterns for ladies' robes, were also smiths, and worked on metals. Among other labours, St. Dunstan made two great bells for the church at Abingdon: and his friend, Bishop Ethelwold, made two other bells for the same place, of a small size; and a wheel, full of little bells, much gilt, to be turned round for its music, on feast days.

MOZART'S INDEPENDENCE OF OPINION.

Mozart was not more decidedly the possessor of real and extraordinary genius, than of a proper respect for his own judgment in the art in which he excelled. The expectations in favor of his *L'Enlévement du Serail* were so great, that Joseph the Second made a point of attending its first representation. At the conclusion of

the performance, the Emperor, sending for the composer, said to him, " Your opera is a very fine one, my dear Mozart; but you must confess, that it is somewhat crowded with notes." " Exactly as crowded, Sire, as I intended it should be," said the musician, bowing in a style that denoted his confidence in his own knowledge, of what best produced the impression he intended.

SIR JOHN HAWKINS'S PERSEVERANCE.

During the thirty years devoted by Sir John Hawkins to the production of his musical history, he was so indefatigable in his researches for information, that he left no quarter unexplored. The numerous books and papers of Dr. Pepusch, the Bodleian library, the college libraries in both Universities, the Oxford music-school, the British Museum, the public libraries of London and Westminster, and a number of cemeteries and places of sepulture, were examined; while a correspondence for the same purpose was carried on with learned foreigners, and every oral intelligence procured, that was any way attainable.

WINTER'S OPINION OF THE FRENCH AMATEURS.

When Winter, while at Paris, was persuaded by one of his friends, to re-set Bernard's opera of *Castor and Pollux*, which drama had for-

merly been composed by Rameau, he expressed his reluctance to enter upon the task, by saying, "I well know, that the French are fond of comparing and criticising; they are *great* judges of music, though but *small* musicians. The whole body of Parisian amateurs, recollecting that Bernard's opera was set by their illustrious Rameau, will directly exclaim, (though not one of these modern critics ever heard a bar of his music,) that, after that master's compositions, mine is not endurable; and will not allow it a second hearing." Winter, however, composed the opera, and the result proved the correctness of his opinion respecting the judgment of French amateurs.

MADAME KRUMPHOLZ.

Of all modern performers on the harp, no one has ever touched that instrument with such delicacy, or rendered it so eloquent and sentimental, as Madame Krumpholz. Other candidates for public favor have exhibited equal strength of finger, and have thrown into their execution as much rapidity and fire; but none have matched her in the province of expression. The melting tenderness with which, during one season of the oratorios, towards the end of the last century, her grace and pathos appealed to the hearts of her auditors, affected every one, and defied all rivalry. Her *andante* and *adagio* movements were so irresistibly

pathetic, that they may be said to have caressed and won the soul. This lady, the wife and pupil of the distinguished harpist, J. B. Krumpholz, far transcended her husband and tutor, in the art of awakening the softer sensibilities; and, excellent as he and other masters may, in some respects, have been, seemed to prove, beyond dispute, that only female hands can draw from the harp all the exquisite and heart-thrilling expression of which that instrument is capable.

PRIMITIVE MUSIC.

Guillaume Irhov, a Frenchman, published at Leyden, in 1728, a curious work, in quarto, entitled "*Conjectanea in Psalmorum titulos;*" the object of which was, to prove that music did not originate with the Greeks, but was an invention of the Hebrews or Chaldeans; that it was from the latter of these that Pythagoras acquired his knowledge of the science; and that from them came the most ancient name of musical instruments. A superstitious idea. As the materials of music had birth with nature herself, so their employment in the production of melody was devised by the earliest race of man.

CURIOUS OPERATICAL CONJUNCTION.

It is not generally known, that Louis the Eighteenth, who, when *Monsieur*, was much

addicted to the occupation of dramatic authorship, produced, among other scenic pieces, two three-act operas; one, entitled *Panurge*, and the other, *La Caravane du Caire;* both brought forward at the *Academie de Musique*, as the productions of M. Morel; and both set to music by Gretry. Still less is it now known, that the success of these dramas was wholly attributable to the excellence of the music.

ROUSSEAU'S ADMIRATION OF GLUCK.

So sensible was Rousseau of Gluck's great merit, and so penetrated with the exquisite beauties of his *Orpheus*, that, though previous to the performance of that opera, he had not, for a considerable time, attended any public spectacle, he was never absent from the theatre, even for a single night, when it was represented. He pronounced its praises every where; declared, in opposition to those who charged Gluck with being deficient in melody, *that melody issued from his every pore;* and publicly said, "His genius has demonstrated the falsity of my former assertion, *That it was impossible to set good music to French words.*"

GLUCK A BETTER MUSICIAN THAN ROUSSEAU.

Rousseau, speaking to a friend of Gluck's, concerning the first opera which that composer pro-

duced at Paris, said, " I have seen many Italian scores, and observed in them certain dramatic beauties; but only Gluck appears to me to have been careful to give to each character precisely the style of melody suited to the nature and situation of that character; and what I still more admire in him is, the perfect unity of the style he applies to each personage. Indeed, in his Paris and Helen, he has been so scrupulous in this respect, as to have been betrayed into an anachronism. To the airs allotted to Paris, he has given the most brilliant profusion, and all the tenderness, of which music is susceptible; on the contrary, to the melodies of Helen he has imparted a degree of austerity, which is preserved even in the expression of her passion for Paris. This contrast, no doubt, was intended to mark the Phrygian manners of Paris, and the Spartan temper of Helen; but the composer, in doing this, forgot the different epoches. Sparta was not severe in her language and habits, till chastened by the laws of Lycurgus; and Lycurgus did not exist till long after the time of Helen."—Gluck, informed of this remark of the author of *Emilius*, said, " I should be happy, if the generality of my auditors followed and watched the design of my compositions with equal vigilance and discernment. But tell M. Rousseau, I beseech you," added the composer

to his informant, " that, thanking him for his attention to my music, I would wish to observe, that, in fact, I have not committed the anachronism of which he accuses me. If I have given to *Helen* a severe style of melody, it was not because she was a Spartan dame, but because austerity is given to her by Homer, and that she was esteemed by Hector."

THE GLEE-MEN.

It was in the character of a glee-man, joungleur, or harper and singer, that Alfred visited the Danish encampment. How highly the glee-men were formerly valued, and how munificently rewarded, we may collect from a curious fact: Edmund, the son of Ethelred, gave a villa to Hitard, his glee-man, or joungleur. This glee-man, in the decline of life, went on a pilgrimage to Rome; and previous to his journey, gave the land to the church at Canterbury. In Doomsday-book, Berdic, a joungleur of the king, is stated to have possessed three villas in Gloucestershire.

SINCERITY AND FLATTERY.

In the time of Garrick, a violinist, of the name of Richards, led the band at Drury-lane Theatre, who, with very limited abilities, possessed a degree of vanity, that continually tempted him

to lay baits for professional compliments. Feeling hurt, that the great actor had never once praised his performance, he, one day, in company, ventured to say to him, "Though, Sir, *you* are flattered so much, you never yourself condescend to flatter any one." "No, Sir," replied Garrick, "not even you. But, instead of flattery, accept my sincerity: in the hearing of this good company, I pronounce you to be—a regular, rude, rough, rugged rasper."

JACKSON OF EXETER.

Jackson, as well known for his literary as his musical talents, and remarkable for the readiness of his wit, being called upon, at a public dinner, for a toast, said, "I have great pleasure, Mr. Chairman, in complying with your command, and give you the opening words of the third psalm." The Chairman, astounded at the apparent unappropriateness of the idea, stopped the musician short, by exclaiming, "O fie, Mr. Jackson! the beginning of a psalm, do you give, for a convivial toast?' "Yes, Sir, unless you will suggest a better,—I give you *Lord How*."

THE CADIZ FANDANGO.

The Fandango, the action and accompanying music of which somewhat resemble our country dance, and the tunes to which it is

performed, is a spontaneous production of the Spanish Peninsula. Its difference from what might be called the *English* fandango, chiefly consists in the voluptuous style of some of its movements and attitudes, which are so perfectly in unison with the character of the Spanish women, especially those of Cadiz, whose ancient skill in this species of personal display, the gallant Martial has not neglected to extol. In this dance, while the eye is fascinated with the most graceful and seductive motions, the ear is delighted by a lively and brilliant melody. The female, by virtue of her own spirit-stirring agility, is animated to the vivacity of a Bacchante; and she alternately approaches to, and retires from, her partner, as if to enamour and reject, invite and repel him. Music is much cultivated by the ladies of Cadiz; but it is the simple style of composition to which they are partial; and though (influenced by the taste of other countries) they sometimes affect to be pleased with Italian and German music, they universally prefer the melodies of their own national songs and dances, especially the airs to which their own favorite fandango is performed.

SELF-ACTING PIANO-FORTE.

When the self-acting organs were invented, the musical public gave great credit to the contrivance, and afterwards took honorable notice

of the improvements devised by the ingenious and persevering firm of Clementi, Collard, and Company. But the attention which their creative labours, as displayed in various instrumental constructions, drew to their manufactory, has been greatly increased by their very novel invention of a self-acting piano-forte. This curious instrument, furnished with a horizontal cylinder, similar to that of a barrel-organ, and put into motion by a steel-spring, performs without external force or manual operation, the most intricate and difficult compositions; and, by comprising in its mechanism two complete instruments, each independent of the other, it admits, while the operation of the self-actuated intrument is proceeding within, of a distinct accompaniment on the keys without, which occupy the usual place in front, and may be played on at pleasure, with or without the self-acting part of the machine.

This first instrument of its kind, when the spring is fully wound up, will act for more than half an hour, and may be again prepared for performance in half a minute; and, if required, stopped in an instant, while in full action. The time in which it executes any movement, may be accelerated or retarded, at pleasure: and while, by the delicacy and perfection of the mechanism, the *piano* and the *forte* passages are given with correctness and effect, the *fortzandi* and *diminu-*

andi are produced, by the slightest motion of the hand applied to a sliding ball at the side of the instrument. When we consider the state of the piano-forte as originally constructed,—its thin, wiry, jangling tone, inaffective weakness, and other numerous imperfections, and witness the complicated beauties and powers of this self-acting instrument, we must be both delighted and surprised,—and almost be persuaded, that to ingenuity, science, and industry, no excellence in musical mechanism is unattainable.

THE BLIND MAN IN HOLBORN.

Stanley, who lived in Hatton-Garden, and was organist of St. Andrew's, Holborn, was a neat and volatile, but slight and flimsy performer. His voluntaries chiefly consisted of shallow fugues, common-place roulades, and school-boy preparations and resolutions: defects, which so greatly moved the indignation of the great Worgan, whose organ-performances were always full, grand, and scientific, that, while Stanley was admired by a large portion of the musical public, he never condescended to speak of him but by the appellation of *The Blind Man in Holborn.*

GIACOMO CARISSIMI.

Giacomo Carissimi, chapel-master of the Church of St. Apollinare, in the German College

at Rome, is celebrated by all the Italian writers as the most eminent musician of his time. He was alike successful in his compositions for the church, the oratorio, and the chamber; and is considered as having been the father of that more effeminate beauty, which, at this time, peculiarly characterises the Italian vocal music.

Alberto delle Valle, speaking of the music which he heard at Rome, says, that he was present at the vespers on Easter Monday, at the Church *Delle Spirito Santo*, where the music was performed by the nuns only, with such perfection as he never in his life had heard before; and on the Christmas Eve, in attending the whole service at the Church of St. Apollinare, where every part of it was performed agreeably to so solemn an occasion, (though, by arriving too late, he was obliged to stand the whole time in a very great crowd,) he remained there with the utmost pleasure, to hear the excellent music that was performed. He was particularly enchanted by the *Venite exultemus*, which was more exquisite than words can describe. "I know not," says Valle, "who was the author of it; but I suppose it to have been the production of the maestro di capella of that church." "There was," observes Dr. Burney, "no master in Italy at this time (1640), whose compositions this description will so well suit, as

those of the admirable Carissimi, who was now, in all probability, the maestro di capella in question, though so young, that his fame was as yet unfledged: however, it was in composing for this church that he acquired that great and extensive reputation which he enjoyed during a long life, and which his musical productions still deservedly enjoy."

Carissimi composed, for the use of the church, a kind of dramatic dialogue, entitled *Jephtha*, consisting of recitatives, airs, and chorus; which, for sweetness of melody, skilful modulation, and original harmony, it is esteemed one of the greatest efforts of musical genius that has ever been given to the world. Another work of the same kind, and not less excellent, is his "*Judicium Salomonis.*" He composed also a dialogue between Heraclitus and Democritus, in which the affections of weeping and laughing are contrasted in some of the most pleasing melodies that imagination ever suggested. Carissimi was truly excellent in imitating the inflections of the human voice, and in uniting the charms of music with the powers of oratory.

He brought the style of recitative to great perfection, and was the inventor of moving basses. In the latter, he was imitated by Agostino, Colonna, Bassani, and lastly by Corelli.

He was also among the first of those musicians who introduced the accompaniment of violins and other intruments into the performance of motets.

Kircher, in the strongest expressions of gratitude, acknowledges his having received great assistance from Carissimi in the compilation of his *Musurgia*, and particularly in those parts where he treats of recitative. He highly eulogises his compositions, informing us that he had the power of exciting in his hearers whatever affection he pleased. Respecting his oratorio of Jephtha, he says, that there were many new and admirable effects produced in it by his knowledge of harmony, modulation, and happy expression of the passions.

Dr. Aldrich has adapted English words to many of Carissimi's motets. One of them, "I am well pleased," is yet frequently sung in the cathedral churches of England. It may be here remarked, that Handel's celebrated chorus in Sampson, "Hear, Jacob's God," is taken from the chorus in Jephtha, beginning, "*Plorate filiæ Israel*;" that, in various other parts of his works, he copied from Carissimi; and that he did this with very slight alterations, compared with those which he deemed requisite, when adopting the thoughts of other composers.

THOMAS MACE.

Thomas Mace, one of the clerks of Trinity College, Cambridge, is distinguished, among the writers on music, by a work entitled, "*Music's Monument, or a Remembrancer of the best Practical Music, both Divine and Civil, that has ever been known to have been in the World*;" published in folio in 1676.

He was born in the year 1613; but under whom he was educated, or by what means he became possessed of so much skill in the science of music, as to be able to furnish matter for the above work, he has no where informed us. We may collect from it, that he was enthusiastically fond of music, and of a devout and serious disposition, though cheerful and good humoured, even under the infirmities of age and the pressure of misfortunes. His knowledge of music seems to have been chiefly confined to the practice of the lute, and to so much of the principles of the science as enabled him to compose for that instrument.

A singular vein of dry humour runs through the above book, which is far from being displeasing, since it exhibits a lively portrait of a good-natured old man. The four first chapters form an eulogium on psalmody and parochial composition; the fifth contains a recommendation of

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the organ for that purpose. The sixth chapter we shall transcribe, as a specimen of the style and manner of the whole:—

"*How to procure an organist.*

"The certain way I will propose shall be this; namely, first, I will suppose you have a parish-clerk, and such an one as is able to set and lead a psalm, although it be never so indifferently.

"Now, this being granted, I may say that I will, or any music-master will, or many more inferiors, as virginal players, or many organ-makers, or the like; I say any of those will teach such a parish-clerk how to pulse or strike most of our common psalm tunes, usually sung in our churches, for a trifle, viz. twenty, thirty, or forty shillings; and so well, that he need never bestow more cost to perform that duty sufficiently during his life.

"This, I believe, no judicious person in the art will doubt of. And then, when this clerk is thus well accomplished, he will be so doated upon by all the pretty ingenious children and young men and maidens in the parish, that scarcely any of them but will be begging now and then a shilling or two of their parents to give the clerk, that he may teach them to pulse a psalm-tune; the which any such child or youth will be able to do in a week or fortnight's time very well.

"And then, again, each youth will be as am-

bitious to pulse that psalm-tune in public to the congregation, and, no doubt, but shall do it sufficiently well.

" And thus, by little and little, the parish, in a short time, will swarm or abound with organists, and sufficient enough for that service.

" For you must know, and I entreat you to believe me, that seriously it is one of the most easy pieces of performances in all instrumental music, to pulse one of our psalm-tunes truly and well, after a very little shewing upon the organ.

" The clerk likewise will quickly get in his money by this means.

" And I suppose no parent will grudge it him, but rather rejoice in it.

" Thus you may perceive, how easily and certainly these two great difficulties may be overcome, and with nothing so much as a willing mind.

" Therefore, be but willingly resolved, and the work will soon be done.

" And now again, methinks I see some of you tossing up your caps, and crying aloud, ' We will have an organ and an organist too; for 'tis but laying out a little dirty money; and how can we lay it out better than in that service we offer up unto God? And who should we better bestow it upon, if not upon him and his service?'

" This is a very right and an absolute good

resolve; persist in it, and you will do well, and doubtless find much content and satisfaction in your so doing.

"For there lies linked to this an unknown and unapprehended great good benefit, which would redound certainly to all or most young children, who by this means would, in their minorities, be so sweetly tinctured or seasoned, as I may say, or brought into a kind of familiarity or acquaintance, with the harmless innocent delights of such pure and undefinable practices, as that it would be a great means to win them to the love of virtue, and to disdain, contemn, and slight those common, gross, ill practices, which most children are incident to fall into in their ordinary and accustomed pursuits."

THOMAS TALLIS,

One of the greatest musicians that this or any other country ever produced, flourished about the middle of the sixteenth century. It has been generally said, that he was organist of the Royal Chapel, in the reigns of Henry the Eighth, Edward the Sixth, Mary, and Elizabeth; but this is by no means certain. It is known, however, that he was a gentleman of the chapel, in the reigns of Edward the Sixth and Queen Mary; and that he received for this service sevenpence halfpenny per day. Under Queen Elizabeth, he

and Bird were gentlemen of the chapel and organists.

The studies of Tallis seem to have been wholly devoted to the church, for his name is not to be found to any of the lighter kinds of music. He and Bird were favoured by letters patent, granted in the year 1575, which not only enabled them, for the term of twenty-one years, to print, exclusively, their own music; but forbade that any persons, except themselves or their assigns, should vend any ruled paper for writing music on, or any printed music whatever, either English or foreign, under the penalty of forty shillings for every book, paper, or song, that should be sold. Under the protection of this patent, they published, in conjunction, one of the noblest collections of church-music that has ever appeared in any age or country; namely, "*Cantiones, quæ ab Argumento Sacræ vocantur, quinque et sex Partium, Autoribus Thoma Tallisio et Gulielmo Birdo, Serenissimæ Reginæ Majestati à priuato Sacello Generosis et Organistis.*"

Some of the compositions inserted in this collection have been spoken of, by succeeding musicians, in terms of the highest praise; and many of them have been adapted to English words by Dr. Aldrich and others, for the use of our cathedrals. The canons, inversions, augmentations, diminutions, and other learned and fashionable

contrivances of the times, which were very difficult of accomplishment, are carried on in these compositions with wonderful ingenuity.

The most curious and extraordinary of all Tallis's labours was, his SONG OF FORTY PARTS, which is still extant. This astonishing example of harmonical adjustment is not divided into *choirs* of four parts, like the compositions *a molti cori* of Benvoli and others, but consists of eight trebles placed under each other, eight mezzi soprani, or mean parts, eight counter-tenors, eight tenors, and eight basses, with one line allotted to the organ. All these several parts are not, as might be imagined, in simple counterpoint, or filled up in mere harmony, without meaning or design, but have each a share in the short subjects of fugue and imitation, which are introduced upon every change of words. The first subject is begun in G, by the first mezzo soprano or medius, and answered in D, the fifth above, by the first soprano; the second medius, in like manner beginning in G, is answered in the octave below by the first tenor; and that by the first counter-tenor in D, the fifth above; then the first bass has the subject in D, the eighth below the counter-tenor: and thus all the forty *real* parts are severally introduced, in the course of thirty-nine bars, then the whole vocal phalanx is employed at once during six bars more; after

which a new subject is led off by the lowest bass, and pursued by other parts severally, for about twenty-four bars, when there is another general chorus of all the parts; and thus this stupendous, though perhaps Gothic, specimen of human labour and intellect is carried on in an alternate flight, pursuit, attack, and choral union, to the end; when the polyphonic phenomenon is terminated by twelve bars of universal chorus in quadragintesimal harmony.

It is somewhat difficult to account for the publication of the *Cantiones Sacræ* by Tallis and Bird, with Latin words, at a time when it is well known, that our liturgy was completely settled, and the whole of the church-service was, by law, required to be performed in the English language. It is true, that the first act of uniformity of King Edward the Sixth allowed much latitude in singing, and left, in a great measure, to the clergy, the choice of adopting, either the metrical psalmody of the Calvinists, or of persevering in the use of the solemn choral service. In consequence of this, they were both in practice; but there is no authority for supposing, that the singing of anthems or hymns in the Latin tongue was ever afterwards permitted. The composition of music to the Latin service by Tallis and Bird cannot be accounted for, but upon the supposition, that they were of the Romish persuasion,

and that the *Cantiones Sacræ* were written for the use of Queen Mary's chapel.

But, notwithstanding the supposed attachment of Tallis to the Romish communion, it seems, that he accommodated himself and his studies to those alterations, in the form of public worship, which succeeded the accession of Queen Elizabeth. With this view, he set to music those several parts of the English liturgy, which at that time were deemed most proper to be sung.

He composed also many *anthems*, in four and five parts, which were published in a collection printed in 1648, and entitled, "The First Book of selected Church Music, collected out of divers approved authors, by John Barnard, one of the Minor Canons of the Cathedral Church of St. Paul."

This deservedly eminent composer died on the 23d of November, 1585, and was buried in the chancel of the parish church of Greenwich, in Kent, with the following inscription on his tomb:—

"Enterred here doth ly a worthy wyght,
Who for long tyme in musick bore the bell:
His name to shew, was Thomas Tallys hyght,
In honest vertuous life he dyd excell.

"He seru'd long tyme in chappel with grete prayse,
Fower soucreygnes reynes (a thing not often scene),
I mean Kyng Henry and Prynce Edward's dayes,
Quene Mary and Elizabeth our Quene.

" He maryed was, though children he had none,
And lyu'd in loue full thre and thirty yeres
Wyth loyal spowse, whos name yclept was Jone,
Who here entomb'd, him company now bears.

" As he dyd liue, so also did he dy,
In myld and quyet sort, O happy man!
To God ful oft for mercy did he cry,
Wherefore he liues, let deth do what he can."

JOHN DOWLAND,

A celebrated performer on the lute, was born in the year 1562, and at the age of twenty-six was admitted to the degree of Bachelor of Music, in Oxford. He seems to have been a great favorite with the public. Anthony Wood says of him, that " he was the rarest musician that the age did behold;" and Shakspeare has immortalized him in one of his sonnets.

In the year 1584, Dowland travelled through the principal parts of France. From thence he passed into Germany, where he was received in the most flattering manner by the Duke of Brunswick and the learned Prince Maurice, the Landgrave of Hesse-Cassel. After a residence of some months in Germany, he crossed the Alps into Italy, and successively visited Venice, Padua, Genoa, Ferrara, and Florence.

He published, in 1595, " *The First Booke of Songes or Ayres of foure Parts, with Tablature*

for the Lute;" and, in the second book, printed in 1600, he styles himself lutenist to the King of Denmark. A third book of the same work was afterwards given to the public. Some time after this, he printed his "*Lachrimæ, or Seaven Teares figured in Seaven passionate Pauans, with divers other Pauans, Galiards, and Almands, set forth for the Lute, Viols, or Violins, in five Parts.*" This work seems to have attained considerable celebrity. It is alluded to in a comedy of Thomas Middleton, entitled, "No Wit like a Woman's."

Dowland translated and published, in 1609, the "*Micrologus*" of Ornithoparcus, containing the substance of a course of lectures on music, delivered by that author, about the year 1535, in the universities of Tubingen, Heidelburg, and Mentz; and, in 1612, he published, "*A Pilgrim's Solace, wherein is contained musical Harmony of three, four, and five Parts, to be sung and plaid with Lute and Viols.*" In the preface to this work, he styles himself lutenist to Lord Walden. One of Dowland's madrigals for four voices, "Go, crystal tears," is inserted in Smith's Musica Antiqua; and another, "Awake, sweet Love," which is full of elegance, taste, and feeling, in Dr. Crotch's Selections.

He died in Denmark, as it is supposed, in the year 1615.

BACH AND ABEL'S CONCERT-ROOM.

When, about the year 1770, Bach and Abel opened their grand concert-room, in Hanover-square, part of the decorations consisted of transparent figures, painted by Cipriani, representing Apollo and the Muses. They were finely executed, and the effect was brilliant and striking; but, unfortunately, they so copiously threw their mingled tints upon the countenances of the company, that it was found necessary to take them down. The next concert-night, after their removal, a lady of quality, not previously aware of the change, and taken by surprize, exclaimed to Bach, as she entered, "What! Apollo and the Muses gone?" "They have quitted their late station, Madame," replied the composer; "but have not absolutely deserted us. When the performance begins, I hope your Ladyship will hear them all."

GREGORIO ALLEGRI,

A pupil of Nanino, was a native of Rome, and admitted a singer in the Papal Chapel, in December, 1629. He was distinguished by his benevolent disposition. This he manifested in his compassion for the poor, and in his daily visits to the prisons of Rome, where he inquired into and relieved, to the utmost of his power, all

whose distresses rendered them objects of compassion. He is said to have been an excellent contrapuntist.

His works are chiefly for the church. Among them there is a *Miserere* in five parts, in the minor key of G, which, on account of its excellence, was always reserved for the most solemn services, and, for a long series of years, was kept in the Pontifical Chapel with unprecedented care.

Of this composition we are informed by Padre Martini, that there were never more than three copies made by authority, one of which was for the Emperor Leopold, the second for the King of Portugal, and the third for himself. Respecting the former of these copies, the following anecdote has been related:—"The Emperor, who was not only a lover and patron of music, but a good composer himself, ordered his ambassador at Rome, to intreat the Pope to permit him to have it for the use of the Imperial Chapel at Vienna; which being granted, it was made by the Signor Maestro of the Pope's Chapel, and sent to the Emperor, who had then in his service some of the first singers of the age. But, notwithstanding the abilities of the performers, this composition was so far from answering the expectations of the Emperor and his court in the execution, that he concluded, that the chapel-master, in order to keep it a mystery, had put a

trick upon him, and sent him another composition. Upon this, in great wrath, he sent an express to his Holiness, with a complaint against Allegri, which occasioned his immediate disgrace and dismissal; and in so great a degree was the Pope offended at the supposed imposition of his composer, that, for a long time, he would neither see him, nor hear his defence. However, at length, the poor man got one of the Cardinals to plead his cause, and to acquaint his Holiness, that the style of singing in his chapel, particularly in performing the Miserere, was such as could not be expressed by notes, nor taught, nor transmitted to any other place, but by example; for which reason, the piece in question, though faithfully transcribed, must fail in its effect when performed elsewhere. His Holiness did not understand music, and could hardly comprehend how the same notes should sound so differently in different places; however, he ordered his chapel-master to write down his defence, in order to be sent to Vienna, which was done; and the Emperor seeing no other way of gratifying his wishes with respect to this composition, begged of the Pope, that some of the musicians in the service of his Holiness might be sent to Vienna, to instruct the performers there, in the service of his chapel, how to perform the Miserere in the true expressive manner as at Rome; which was

granted. But before they arrived, a war broke out with the Turks, which called the Emperor from Vienna; and the Miserere has never yet, perhaps, been truly performed but in the Pope's Chapel.

Allegri died on the 18th of February, 1652, and was interred near the Chapel of St. Filippo, in the Chiesa Nuova, in the place appointed for the burial of the singers of the Pope's Chapel.

IGNORANCE AND PREJUDICE.

Extraordinary as it may seem, a Frenchman of the eighteenth century, (Jean-Laurent Freneuse, a native of Rouen,) was so enamoured with the quaint, dry, and affected music of his own country, as to prefer it to the sweet, liquid, and natural melody of Italy; and, in its defence, attempted to answer a pamphlet, written by the Abbé Raguenet, in favor of Italian composition. The Abbé, conscious not only of the correctness of his judgment, but of the fact, that his opinion accorded with that of all men of real taste, produced a second work, in support of the sentiments advanced in his former publication; upon which Freneuse, no less rash and heated in his temper, than wild and eccentric in his ideas, immediately replied to Raguenet's second pamphlet, asserting with all the anger and confidence natural to ignorance and unfounded prepossession,

that the music of Italy was destitute of beauty and expression; and, to crown his absurdity and presumption, entitled this his second answer to the Abbé's sound arguments and judicious observations, "*The Art of decrying what we do not understand.*" The Abbé, indignant at this stupid effrontery, disdained any further contest with such an antagonist. It happening, not long after, that the two parties met in company, Freneuse pertly said to Raguenet, "Pray, Sir, why has my last publication not been honoured with your notice?" "Because, Sir," said the Abbé, "the author of *The Art of decrying what we do not understand*, has taught me *The Art of being silent* when fools persist in asserting false opinions."

BENJAMIN ROGERS

Was the son of Peter Rogers, a gentleman of the Chapel of St. George, at Windsor. He was first a chorister, under the tuition of Dr. Nathaniel Giles, and then a clerk or singing-man in the Chapel. Afterwards he was appointed organist of Christ Church, Dublin, where he continued until the breaking out of the rebellion, in 1641, when he returned to Windsor, and again became a clerk in the chapter. The troubles during the rebellion soon deprived him also of this situation; and, aided by a small annual

allowance, which was paid to him in compensation for his losses, he was compelled to earn his subsistence, by teaching music at Windsor.

In 1653, he composed *A Set of Airs, in four Parts, for Violins*, which were presented to the Archduke Leopold, afterwards Emperor of Germany, and were often played before him.

Through the interest of Dr. Ingelo, chaplain to the Lord-Commissioner Whitelocke, Rogers was recommended to the University of Cambridge; and, having received from Cromwell a mandate for that purpose, was admitted, in 1658, to the degree of Bachelor of Music.

In the year 1662, he was again appointed a clerk of St. George's Chapel at Windsor, with some addition of salary, and was also elected organist of Eton College. Both these places he held until, a vacancy occurring in Magdalen College, Oxford, he was there chosen organist. In 1669, upon the opening of the New Theatre at Oxford, he took the degree of Doctor in Music.

He continued in his latter station of organist until the year 1685, when he was formally ejected, by order of King James the First. The college allowed him a small pension, on which he lived in the outskirts of the city to an old age, entirely neglected.

His works are not numerous. We find some

of his detached compositions in a collection, entitled, " Court Ayres, consisting of Pavans, Almagnes, Corants, and Sarabands, of two Parts," published by Playford, in 1655; some *hymns* and *anthems* for two voices, in a collection, entitled " *Cantica Sacra,*" and others in the psalms and hymns in four parts, also published by Playford. His *services* and *anthems*, of which there are several in our cathedral books, are the most celebrated of his works. They possess great sweetness of melody and correctness of harmony. One of his full anthems, " Lord, who shall dwell in thy tabernacle," is inserted in Page's Harmonia Sacra; and another, for four voices, " Teach me, O Lord," amongst Dr. Crotch's specimens.

As an evidence of the excellence of his music, Anthony Wood states, that " Dr. Wilson the professor, the greatest and most curious judge of music that ever was, usually wept when he heard some parts of Rogers's music well performed, as being wrapt up in an ecstasy, or, if you will, melted down; while others smiled, or had their hands and eyes lifted up at its excellency."

THE FIDDLE CASE.

A convivial party of musicians tired of singing catches and glees, for further amusement, agreed to write extemporary verses. But better practised in music than in poetry, they covered

many sheets of paper, without eclipsing the rhapsodies of Homer, or the heroics of Milton. At length, one of the company, whose diffidence had prevented his vying with such formidable sons of the Muses, put an end to their abortive labours, by seizing a violin that hung near him, and singing to his own accompaniment the following impromptu :—

A blind man, fed by fiddling,
Had charm'd full many a street;
For though he play'd but middling,
The damsels thought it sweet.

He priz'd his fiddle greatly,
The stick too had his praise;
The case his wife made lately,
Of half a yard of baize.

One day, led home by Rover,
He had a bridge to pass;
His fiddle tumbled over,
Stick, case, and all, alas!

He strait set up a roaring,
And made such dire grimace,
The people round came pouring,
And pitied his sad case.

"Sad *case!* Pshaw! twiddle diddle!"
He cried, with rueful face;
"Could I regain my *fiddle*,
The deuce might take the *case*."

AFFECTIONATE TRIBUTE TO RAUZZINI.

In 1811, shortly after the death of Rauzzini, at Bath, a very gratifying tribute of affection was paid to the memory of that eminent musical professor, at the joint expense of Mr. Braham and Madame Storace, who had been his pupils. The pious attention, as it may justly be called, consisted of a neat marble drapery tablet, which has been erected in the north-west aisle of the Abbey-church, bearing the following inscription:—"Near this place rest the remains of VENANZIO RAUZZINI, a native of Rome, distinguished as a vocal performer on the Continent and in England; whose judicious abilities for thirty years, in conducting the musical department of this city, amply gratified the applauding public; and whose ever-gracious deportment conciliated their zealous affection. This tributary memorial was erected by his affectionate pupils, Anna Selina Storace and John Braham, prompted by their friendship and grateful respect for professional merit and liberality of sentiment."

AN INNOVATION OF GENIUS.

In Trajetta's opera of *Sofonisba*, the Queen, seeing her husband and her lover upon the point of a mortal contest, suddenly throws herself between them, exclaiming, "*What is it you would*

do?" If either of you wish for blood, here is my bosom—strike! They persist in their sanguinary purpose, and are rushing out together, when she cries, " *Whither go you?" Ah! non.* At the pronunciation of the monosyllable *non*, the melody is unexpectedly interrupted. The composer, sensible of the necessity of violating a general rule (of snatching a grace beyond the reach of art,) in order the more forcibly to express the excruciating sensations of the Queen, instead of assigning a note to that word, wrote over it, in a parenthesis (*Un urlo Francese*); an expression implying the acutest and most violent scream which the female voice can utter. This was not music; but it was a fine idea; the audience felt its force; was as conscious of its propriety as of its novelty; and received it with the most vehement applause.

DOUBLE FLUTES AND FLAGEOLETS.

The attention that has been paid by German genius to the cultivation of instrumental music, has not only gradually given to the manufacture of musical instruments a degree of importance, which, till the beginning of the nineteenth century, they never attained; but has excited among their various fabricators an increased ambition, to carry their several excellencies as near to perfection as possible. In a variety of instances,

this desirable end has been obtained, to an extent that reflects so much credit on the talents and industry of the musical artizans of Germany and England, as to merit particular notice in a work of this kind. Among the improvements in inflatile instruments, the novelties produced in the flute and flageolet, by Bainbridge, are as remarkable as useful. To these instruments, his ingenuity has imparted a new and improved character; the capability he has given them, to simultaneously produce *double notes*, by which property a single performer is enabled to execute a duett, is an important advance in mechanics. The contrivance consists of the collateral and close conjunction of two flutes, or flageolets, furnished near their upper ends with a horizontal, projecting mouth-piece, which, by communicating with, and conveying the breath through, both the tubes, renders them conjunctly vocal, and consequently empowers the performer to execute two parts at once. While the weight and magnitude of these two-fold instruments, do not exceed those of a full-sized German flute, they require no more breath than does a common flute or flageolet; and, while from the disposition of the apertures or keys, they may be used as easily by a small as by a large hand, the tone it produces is mellifluous and expressive. These instruments are fingered both for solos and

duetts; and either of them may, in an instant, be converted into a solo instrument.

DR. ALDRIDGE,

Dean of Christ Church, Oxford, who was one of the pleasantest, as well as one of the most ingenious, men of his time, and an excellent musician, after producing a Latin version of Congreve's well-known song of "A Soldier and a Sailor," in which he exhibited traits of his own singular vein of humour, wrote in the same language, the following epigram, entitled *Quinque Causæ Bibendi;* Five Reasons for Drinking; which has been thus translated:—

> "If on my theme I rightly think,
> There are five reasons why men drink:
> Good wine, a friend, because they're dry,
> Or lest they should be by and bye,
> Or any other reason why."

BEARD AND LOWE.

About the middle of the eighteenth century, the attention of the lovers of simple, natural, English singing, was almost engrossed by Beard and Lowe. These tenor vocalists, though rivals, possessed very different pretensions to public favor. Lowe, originally a Spitalfields weaver, and ignorant of music, had little to recommend him, beyond an uncommonly fine voice, and

such occasional graces as, from time to time, he imbibed from the instructions of his tutors; while Beard, bred up in the Chapel Royal, had not only the advantage of singing at sight, but had acquired considerable taste and judgment, and knew how to make the best of tones that, in power and sweetness, could not be compared to those of Lowe. Each, however, had his own admirers. In summer, Beard attracted the genteeler part of the musical world to Ranelagh; while Lowe drew the other portion to Vauxhall. In winter, Beard gratified the pit and boxes at Covent-garden, and Lowe charmed the galleries at Drury-lane. The managers of each theatre, by way of securing two crowded audiences between them, agreed, that these singers should perform one night together at each house, and that, between the acts, both should execute some one song chosen by themselves; but not sing the same song at both theatres. They began at Drury-lane, where they sang, successively, Galliard's fine hunting song of "The Echoing Horn;" in which Beard's neatness of execution, and felicity of expression, carried the palm. The air selected for Covent-garden was Arne's noble composition, "Rise, Glory, rise!" a melody that offered full scope to the clear, open, and powerful tones of Lowe, and procured him, in turn, the honor of a victory. On each of these occa-

sions, the people began to assemble at the doors three hours before they were opened, and the theatre was crowded to suffocation.

SALOMON.

J. P. Salomon, whose long residence in this country, rendered his talents, as a violinist, so well known to the English, was born at Bonn, in the Electorate of Cologne, in 1745. He was educated for the law; but his predilection for music subdued every other inclination, and he was at length allowed to devote himself to its study. His progress on his favorite instrument was so rapid, that he soon became celebrated in Germany and France, not only as a performer, but as a theorist.

Mr. Salomon came to England about the year 1781, and was received with all the favour and encouragement to which his genius entitled him. His taste, refinement, and enthusiasm, excited universal admiration, and caused his instructions to be eagerly sought after. Among his pupils, Pinto proved the extent of his master's skill, and his ability in communicating it. Unfortunately, this extraordinary young man, whose musical progress reflected so much honor upon his master, possessed qualities which are not unusually the concomitants of genius, and he perished just as he was ripening into unrivalled excellence.

This country is indebted to the spirit and enterprise of Mr. Salomon, for having brought into it, at a great pecuniary risk, the most original, brilliant, and fertile musical genius that has appeared in our days—the immortal Haydn! It was in this metropolis that he produced those great master-pieces, the twelve Symphonies, written for *Salomon's Concerts*, which are, and most probably will ever continue, the standard of perfection in this species of composition; and they are acknowledged as such wherever modulated sounds are understood or felt. His discriminating judgment was not exercised in one department of music only—he brought out of obscurity, and placed in their proper sphere, the unequalled vocal powers of Braham. Disinterested in his views, and anxious for the preservation and improvement of his favorite art, he was one of the early promoters and active assistants of the Philharmonic Society, the first concert of which he led with a zeal and ability that age had not abated. His classical attainments were considerable, and to these he added the more current and useful acquisition of four living languages, which he wrote and spoke with correctness and fluency. Mr. Salomon died in 1816, at his house in Newman-street, Oxford-street.

FUNK.

David Funk, originally a singer at Reichenbach, where he was born in the early part of the seventeenth century, was an excellent musician, and a capital performer on the violin, the viol da gamba, the harpsichord, and the guitar. His first studies were devoted to jurisprudence; in which science he made an extraordinary progress. He was, besides, a general scholar, a poet, and one of the most elegant versifiers in Germany. As a musician, he not only excelled on the above-mentioned instruments, but signalized himself as a composer, in a variety of styles; and his compositions for the church and the chamber were much admired. But unfortunately his talents, brilliant and diversified as they were, suffered no trivial tarnish from his immoral conduct. At what age this singular genius first distinguished himself in Germany, is not known. It was in 1670, that he began to shine as a composer, by the publication of a collection of pieces for the viol da gamba: but whether he was at that time secretary to the Princess of Ostfrise, and a public singer, has not been ascertained. All that admits of any certainty is, that he was under her patronage during seven years.

The Princess dying in 1689, Funk, then more than sixty years old, returned to the place of his

nativity; when, having no other means of subsistence, he resorted to the vocation of a musical tutor, and had for harpsichord scholars the daughters of several merchants, whom he attended till he obtained the places of organist, and of preceptor to a ladies' school, at Wohnsiedel. These situations, however, he had scarcely retained a year, when the extreme irregularity of his life deprived him of them both, and even reduced him to the necessity of quitting the town as hastily as possible. It was in the depth of winter; and, in his flight through frost and snow, he arrived at the gate of the castle of Schleitz. The sordid state of his habiliments made so repulsive an impression on the porter, that he refused him admittance. But his good fortune prevailing, brought to the spot, at the needful moment, the chapel-master, Liebich, who, acquainted with his merit, though a stranger to his person, no sooner heard his name, than he expressed his desire of the honor of his friendship, and, in the name of the lord of the castle, whose favor and protection he enjoyed, invited the fugitive to his patron's table. The Count was so delighted with his musical talents and various knowledge, that he retained him as his friend and companion, till letters arrived from Wohnsiedel, reclaiming him as a moral delinquent, to answer for some part of his past conduct. The

Count, disposed to favor him as much as the nature of the case would admit, advised him to depart secretly; and afforded him every assistance for his journey. Funk, once more a wanderer, without knowing where to go, was, a few days afterwards, found dead behind a hedge, in a field near Arnstadt, in the principality of Schwarzburg.

Among the sacred instrumental compositions of this eminent master, one has, beyond every other, received the encomium of all real judges of music: it is a *drama passionale*, the words of which, as well as the music, were his own. One remarkable excellence in the piece is, a chorus of Jews, in which he has imitated the vocal manner of that nation, with a degree of truth, sufficient to persuade the auditors that they are in the midst of a synagogue.

THE FRENCH ROYAL ACADEMY OF MUSIC.

The French Royal Academy of Music is, perhaps, the most complete establishment of that description in Europe. It, in many respects, resembles our Opera-house, and is, consequently, the most elegant, the most splendid, and expensive theatre in Paris. The price of admission to the best places, is about ten shillings. The band is greatly superior to the opera-band in London; and it must be no small annoyance to

such excellent musicians, to be often compelled, in compliance with the singular taste of the French nation, to perform such music as they cannot but hold in sovereign contempt.

It is almost superfluous to observe, that the ballet at this elegant theatre rises almost to perfection; the figurantes of both sexes are the very reverse of our male animated tea-pots, advancing regularly and invariably with one fist sticking in their side for the handle, and their other arm extended to form the spout: and of their equally elegant partners, rolling about like milk-maids lately divested of their pails. Amid the enchanting and well-painted scenery of the Elysian Fields in the ballet incidental to the opera of Orpheus, the female figurantes are like an assemblage of little Venuses attired by the Graces.

THE RIVAL PADRÉS.

In the year 1824, the performance of the usual acts of parochial duty at Calcutta, were divided between two priests, Padré Ward and Padré Shepherd, both tolerable musicians, and good singers, or chanters. Padré Shepherd had his regular turn in the service of the chapel; and Padré Ward performed the other duties, among which was the burial-service. The funeral-fee, fifteen rupees, was a sum that Padré Shepherd

began to think not unworthy of being coveted, and he determined to share the profits of that canonical duty. Accordingly, one day, he, with his surplice on and his book in his hand, watched the approach of a funeral, and perceiving, just as it was entering the church-yard, that Padré Ward had quitted his station, to speak to one of the mourners, retired behind the gate, so that he might head the procession as it entered the consecrated ground. This he effected; and began to chant "I am the resurrection and the life." The sonorous tones brought Padré Ward to the charge; when, being the more able-bodied, as well as the more vociferous, man of the two, he pushed the other aside, and without altering a note of the chant, sung out, "*You* the resurrection and the life? Yes, in the chapel;—but here, *I* am the resurrection and the life." And then he proceeded with the service. This, however, he always considered as fifteen rupees rescued from imminent danger; and never afterwards quitted the head of a funeral procession; but stuck to his station, his book, and his notes.

ORLANDO GIBBONS.

Among the church composers of the reign of Elizabeth, no one was equal to Orlando Gibbons. This excellent musician was a native of

Cambridge. On the 31st of March, 1604, he was appointed organist of the chapel royal, in the room of Arthur Cock. His chief pupils were Matthew Locke, and Ellis Gibbons; the merits of the first of whom are universally known, by his music in Macbeth, while those of the second are evinced by two of his madrigals, preserved in *The Triumphs of Oriana.*

In 1622, Orlando Gibbons accumulated the degrees of bachelor and doctor in his faculty, together with his friend William Heyther, whose academical exercise, as Wood assures us, was composed by Gibbons; an assertion which it is not easy to doubt, since a manuscript copy of the composition is said to have been found, bearing Gibbons's signature. The productions of this great master were numerous, and both sacred and secular; but the most excellent of his works are those for the church. His service in F, printed by Dr. Boyce, is pure in its harmony, and rich and mellifluous in its subjects, and general effect; and his *Hosanna*, whether considered in regard to its simplicity, or its grandeur, is, perhaps, one of the most perfect models of ecclesiastical composition. Dr. Tudway's opinion of the powers of Gibbons was as just as it was high. "None," says he, "of the later composers could ever make appear so exalted a faculty in compositions for the church, except

that most excellent artist, Orlando Gibbons, whose whole service, with several anthems, are the most perfect pieces of church composition, which have appeared since the time of Tallis and Bird; the air is so solemn, the fugues and other embellishments are so just and naturally taken, that they must warm the heart of any one, who is endued with a soul fitted for divine raptures."

To the praise claimed by his choral compositions, is to be added the eulogium due to his melodies applied to the hymns and spiritual songs of the church, translated by George Withers, and several other of his works.

This superior musical ornament of his time, commanded, *ex officio*, to attend the nuptials of Charles I. and Henrietta of France, which were solemnized at Canterbury, 1625, (of the music for which occasion he was the composer,) contracted the small-pox, of which disorder he died in that city, on Whitsunday, in the same year, and was buried in the cathedral. His widow, Elizabeth, erected to his memory a monument, bearing a Latin encomiastic inscription; over which is a bust, with the arms of Gibbons, viz. three scallops on a bend dexter, over a lion rampant.

VOCAL CANDIDATE.

When the elder Colman was proprietor of the little theatre in the Haymarket, a young woman

applied to him for an engagement as a vocal performer. Desired by the manager to favor him with a specimen of her abilities, she began to sing Hook's then popular ballad of "*Ma chere amie*," when straining her voice to the highest possible pitch, she, instead of the words *Ma chere amie*, my charming fair, vociferated "March after me, my charming fair." Colman bowed, and the lady withdrew.

HYMN OF EVE.

Arne's Hymn of Eve, in his oratorio of the *Death of Abel*, is a beautifully simple little melody, and most justly admired; but he set the words twice; and that which has been laid aside and forgotten is even superior to its survivor. It is in the same time as the present favorite; but, instead of being in D natural, is in E flat. The characteristic difference between the two airs is that, that in E flat, with a simplicity almost equal to its rival, is more elegant and refined. It has as much of nature, and of analogy to the sentiment of the poet; but its nature is of a higher order, and its beauty, perhaps, a little too artificial. Boyce, Battishill, all the great contemporary composers, and Arne himself, gave a decided preference to the melody in E flat.

REHEARSALS.

Out of a *dozen* rehearsals, *twelve* are attended with delays and inconveniences, owing to mistakes in some of the principal or subordinate parts. To rectify this, composers (particularly in concertos, or any long pieces of music) might number every 20 bars of the leading parts of their scores. The copyist would of course do the same by every part separately; and where (as it often occurs) there are 70, 80, or 100 bars rest, for horns or flutes, they may be marked according to the leading part, and not (as is now customary) all together between two bars; should there be any odd bars, they might very easily be added. The advantage is obvious: if the leader should hear any instrument out of its place, or, indeed, if the individual who played that instrument were to find himself wrong, he might soon learn where the error lay, by comparing his part with the principal one; and should the band be obliged to stop in order to rectify a mistake, instead of beginning the whole movement a second time, the leader might say, begin from the 80th, 100th, or any other given bar; the whole orchestra would immediately cast their eyes towards the number, and the piece would go on without the least delay.

GREEK MUSICAL TERMS.

"As the ideas of acute and high, grave and low, have in nature no necessary connection, it has happened accordingly," as Dr. Gregory has observed, in the preface to his edition of Euclid's Works, "that the more ancient of the Greek writers looked upon grave sounds as high, and acute ones as low, and that this connection of idea was afterwards inverted, by the less ancient Greeks, and has since prevailed universally. Probably this latter connection took its rise from the formation of the voice in singing, which Aristides Quinctilianus thus describes:— Γίνεται δὲ ἡ μὲν βαρύτης, κάτωθεν ἀναφερομένου τοῦ πνεύματος, ἡ δ' ὀξύτης, ἐπιπολῆς προϊεμένου. Gravity takes place, if the breadth is carried upwards from the lower part of the throat; but acuteness, if it rushes forth from the higher part."

Dr. Smith says, "The Greek musicians rightly describe the difference between the manner of singing and talking; they consider two motions in the voice, κινήσεις δύο: the one continued and used in talking, ἡ μὲν συνεχής τε καὶ λογική; the other discrete, and used in singing, ἡ δὲ διατηματική τε καὶ μελωδική. In the continued motion, the voice never rests at any certain pitch, but waves up and down by insensible degrees; and in the discrete motion it does the

contrary, frequently resting, or staying, at certain places; and leaping from one to another by sensible intervals."—Euclid's *Introductio Harmonica*, p. 2.

The same author says, an interval is το περιεχομένον ὑπο φθόγγων ἀνωμόιων ὀξύτητι βαρύτητι, What is contained by two sounds differing in gravity and acuteness.

Aristoxenus defines a musical sound thus, φωνης πλῶσις ἐπὶ μίαν τάσιν ὁ φθογγος, A sound is the falling of the voice upon one tension: and an interval thus, Διαστημα δὲ ἐστὶ τὸ ὑπὸ δύο φθόγγων ἀφισμένον, μὴ τὴν αὐτὴν τάσιν ἐχόντων: An interval is that which is terminated by two sounds, not having the same tension.

There is not a word in the English language, which we could substitute for *interval*, which would philosophically explain its nature.

Chymistry has changed its nomenclature, in order that the name of a substance may express from what substances it is derived, or of what substances it is composed.

Let us apply this process to some of the terms in music. A sharp, the character employed to raise any note a semi-tone, might be called an "accelerator," because it increases the vibrations; and a flat, which is used to depress any note, might be called a "retarder," because it renders the vibrations slower; and a natural,

because it retores a note to its original state, "a restorer."

MERLIN.

During the latter part of the eighteenth century, this ingenious mechanic, and musical instrument-maker, gratified the curious and tasteful, by the public exhibition of his organ, pianoforte, and other inventions, at his Museum, in Princes-street, Hanover-square. Merlin's mind was adequate to the embracing the whole compass of mechanical science and execution; at least, in the articles connected with elegant and domestic amusement. One of his ingenious novelties was *a pair of skaites* contrived to run on small metallic wheels. Supplied with a pair of these and a violin, he mixed in the motley group of one of the celebrated Mrs. Corneily's masquerades at Carlisle-house, Soho-square; when, not having provided the means of retarding his velocity, or commanding its direction, he impelled himself against a mirror, of more than five hundred pounds' value, dashed it to atoms, broke his instrument to pieces, and wounded himself most severely.

MATTHEW LOCKE.

This original and ingenious composer, rose by his merit, from the situation of a chorister in the cathedral church of Exeter, to that of one of the

most distinguished masters of his time. Becoming a pupil of Edward Gibbons, he was sedulous to avail himself of his good fortune, and reaped from the field of his labours a plentiful harvest. Though the disciple of a church composer, and bred in a cathedral, his taste attached itself to the style of the theatre; and, with what success, his excellent and *unique* music to Shakspeare's Macbeth best explains. Locke became so eminent as to be selected to compose the music for the public entry of Charles the Second; and acquitted himself to the satisfaction of all who heard it. His genius, indeed, seems to have been of a ductile description, since he produced many church compositions that bear evidence of his skill and ingenuity in that species of music.

It is said of Locke, that he was of a querulous disposition; and, therefore, had many enemies; but, to account for any personal hostilities he might experience, it would be sufficient to recollect, that he was a man of genius; he was *more;* for his genius was original and self-sustained: a rare, but not always a fortunate gift. Composer to the king, the powers of his imagination dictated a relief to the monotonous mode in which the ten commandments were usually chanted; and dulness was offended with the innovation.

About the year 1672, Locke was engaged in

a controversy with one Thomas Salmon, a Master of Arts, Trinity College, Oxford, who published a tract, in which he proposed to abolish the use of the different cliffs, and substitute the letter B for the bass, M for the mean or tenor part, and Tr. for the treble. The only reason to be offered in excuse for Salmon's writing so idly, ought to have warned him against writing at all;—he was ignorant of the subject upon which he expatiated. Locke, no less vexed at this projector's presumption, in intruding upon a science he did not understand, than irritated by the pert and self-sufficient terms in which he expressed himself, answered the pamphlet. The history of this controversy is of little importance, and would even be without that little, were not Locke one of the disputants. Respecting who had the best of the argument, in a question on which one of the antagonists was so thoroughly enlightened, and the other so completely in the dark, it would be easy to suppose, even if it were not known, that, after several publications, *pro* and *con*, Locke reduced his adversary to silence, and convinced the public of the confusion that would inevitably result from the ejectment of the cliffs.

Notwithstanding the general prohibition of plays, the performance of operas was permitted,

under the title of "Entertainments in Declamation and Music, after the Manner of the Ancients." This licence, acted upon as early as 1656, by Sir William Davenant, at Rutland House, in Charterhouse-square, was afterwards assumed as a sanction by Shadwell, who produced an opera under the title of *Psyche*, the music of which was composed by Locke, in 1675, and published in score.

It is to this memorable composer that the world is indebted for the first rules ever published in this kingdom on the subject of continued or thorough bass. His work (called *A Little Consort*), consisting of pieces in three parts, for viols or violins, is worthy of being mentioned. To these and his other productions already noticed, are to be added, a variety of detached songs, some of which appeared in miscellaneous publications, entitled the "*Theater of Music*," the "*Treasury of Music*," &c. &c.

When Locke composed the Morning Service in which he committed the deadly sin of robbing the Commandments of their wonted monotony, he was of the Chapel-Royal, and by consequence a protestant; but it appears certain, that he afterwards adopted the superstitious creed of the Roman communion, became organist to Catharine of Portugal, the consort of our Second

Charles, and in 1677, died in the persuasion, that wine may be converted into blood, and bread to human flesh.

The published works of this composer bear but a small proportion to the mass of his compositions printed, during the reigns of Oliver and Charles the Second. Among these, and in the last year of the Protectorate, appeared "The Division Violist, or an Introduction to the Playing upon a Ground, published by Christ. Simpson."

FIRST BAPTISM OF BELLS.

The practice of baptising and consecrating bells was first introduced in 968, by Pope John the Third. Their supposed uses are described in the Monkish lines,

"*Funera plango, fulgura frango, sabbata pango,*
Excito lentos, dissipo ventos, paco cruentos."

Thus translated by Fuller:—

Funera plango,	Men's deaths I tell By doleful knell,
Fulgura frango,	Lightning and thunder I break asunder,
Sabbata pango,	On sabbath, all To church I call,
Excito lentos,	The sleepy head I raise from bed,
Dissipo ventos,	The winds so fierce I do disperse,
Paco cruentos,	Men's cruel rage I do assuage.

LORD ABINGDON, HAYDN, AND SALOMON.

Lord Abingdon was an excellent performer on the flute, and composed for that instrument. After the loss of more than one thousand pounds, in the fruitless endeavour to support Bach and Abel's concerts, in Hanover-square, he grew tired of the expense, declined to volunteer any longer his pecuniary guarantee, and the profession determined to continue the performances without his Lordship's further patronage. From 1785 to 1793, the undertaking was in a flourishing state; and would probably have remained so, had it not been for the untimely rivalry of Salomon, the celebrated violinist, and the increasing taste for vocal music. Piqued at not being included in the "Professional Concert," and hearing that Haydn had been engaged by Lord Abingdon, and that the great composer had been disappointed by the termination of his Lordship's management, Salomon went to Germany, and brought him to London. It was to this circumstance that the musical world was indebted for those symphonies, which form the finest monuments of Haydn's genius. He wrote them expressly for Salomon's concerts; presided at their performance, and had the satisfaction of witnessing the rapture of which an English audience is susceptible, when appeals, like his, are made to their feelings.

THE TIBIÆ PARES, OR EQUAL FLUTES.

Among the most remarkable particulars in the ancient wind instruments, are the *tibiæ pares*, or equal flutes; the *tibiæ impares*, or unequal flutes; the *tibiæ dextræ*, or right-hand flutes; and *tibiæ sinistræ*, or left-hand flutes. Of the manner in which these were used, we know so little, that it has never been determined, whether the *pares* and *impares* were double and single, or equal and unequal flutes: nor are the learned better agreed upon the distinction between the right-handed and left-handed flutes. In the representations in the ancient sculpture, it is not unusual to see one of the unequal flutes strait and the other curved: and Hesychius, the grammarian, says, that the curved flute was held in the left hand, and the strait flute in the right. And from Pliny we collect, that the *longest* of the *impares* was for the left hand; since, speaking of the reeds of which they were made, he says, *the part next the ground being the widest, serves for the left-hand flutes.*

In the Farnese collection at Rome, there is, in *bas-relief*, the representation of a female bacchanal, blowing a double flute, the tubes of which are of unequal lengths, and furnished with keys, or stopples; but most of the double-flute-players exhibited in sculpture, appear to grasp the instrument without any motion of the

fingers; and many of the flutes being without perforations, we are left to doubt, whether they were modulated by the hand, or by the mouth, like our trumpets and horns.

PURCELL.

Henry Purcell, the son of Henry, and nephew of Thomas Purcell, both musicians and gentlemen of the Chapel Royal, was born in the year 1658. It was his misfortune to lose his father when he was only six years old. At that period, Capt. Cook was still master of the children, and had under him the *second set* of boys since the restoration. Into that set Purcell is supposed to have been received. If this conjecture be correct, it will follow, that he received the first rudiments of his musical education from Cook. But if, in this respect, some doubt or obscurity covers his infantile years, the veil is removed from his riper age, and admits a light that exhibits him completing his studies under Dr. Blow.

For the honor of our musical character, it was fortunate that the bounty of nature was felt by his understanding, and seconded by his diligence. As anxious in improving, as *she* had been lavish in bestowing, her gifts, he prosecuted his studies with a sedulousness that kindled into ardour; and, in youth, aimed at the proficiency, and strained for the laurel, of science and man-

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PURCELL.

hood. While a boy, he produced several anthems which were then sung, and are still sung, to delighted congregations. At the decease of Dr. Christopher Gibbons, in the year 1676, when he had reached only his 18th year, he was found qualified to succeed that excellent master, as organist of Westminster Abbey. To this appointment, at the death of Mr. Edward Lowe, six years afterwards, was added that of one of the organists to the Chapel Royal.

Wise and Humphrey, in compliance with the taste of the king, had indulged in the style of the Italians. Their example, either from taste or policy, Purcell readily and successfully followed. The works of Carissimi and Cesti, Colonna and Gratiani, Bassani and Stradella, were incessantly before him, studied by his eye, or practised by his hand; and while his zeal regarded them with rapture, his ambition emulated their beauties. Drawing from these rich sources, he nurtured and confirmed the rising stamen of his own genius; and the fruits were a nobler structure of harmony, and a more elegant and pathetic melody, than hitherto had been heard in England.

Quickly and *sensibly* experiencing the favorable effects of the style he had so wisely adopted, Purcell, in the year 1683, published twelve sonatas for two violins, and a bass for the organ or harpsichord. The general frame, or cast, of

these pieces seems to indicate an imitation of the sonatas of Bassani. Their passages are strongly tinctured with the Italian style; and, in their general manner and conduct, they are positively Italian. That this collection was warmly received, may justly be inferred from the immediate inducement he felt to produce another of the same kind; a set of ten sonatas, in four parts, the great excellence of one of which pieces procured it the distinctive name of the GOLDEN SONATA.

Purcell, educated in the choir, was naturally addicted to church composition: consequently, his anthems were numerous. These proved so admirable in their kind (and their very kind may almost be called his own) that they were heard with delight, and universally sought. An imagination so prolific, science so profound, and judgment so sterling, were not disregarded by the stage, and the lovers of domestic music. He was solicited to embellish the drama and enliven the chamber with the rays of his genius; and in both, their fervor was felt and applauded. His secular compositions were so superior to those of his predecessors, that they seemed to breathe a new spirit, and utter a new language. The melodies of his songs uniformly demonstrate sentiments in union with the numbers they illustrate. The musician meets the poet with a

kindred soul; invigorates while he appropriates his pathos and his fire, infuses into the verse an added animation, and, as it were, revivifies the living.

The genius of Purcell, expansive as splendid, embraced, with equal felicity, every species of composition. In the sphere of devotion, his *fugue*, *imitation*, and *plain counterpoint*, displayed all, and more than all, the science of his profoundest predecessors in the church; and evinced a feeling, and force of conception, which declared the warm vividity of his heart, and the ample resources of his mind. In adopting, he improved, the new and more expressive style received from the Italians; and, in a degree, rendered it his own. No longer confining his sacred compositions to the solitary accompaniment of the organ, he enriched and emblazoned his vocal scores with a variety of instrumental parts; produced by the accumulated mass and mixture of his harmony, and more poignant and significant melody, a grandeur, strength, and sweetness of effect, till then unknown in England. The theatrical orchestra, kindled by the fire of this composer, performed with new animation productions that disdained, or disregarded, the dull and ancient limits of instrumental execution; while the melody of the stage derived from his creative spirit a livelier, more intelligible, and more expressive

character. In the several species of *chamber* music, he was so excellent, that it was no disgrace to his cotemporaries, to be surpassed and eclipsed by his powers in that department of composition. His sonatas and his odes, his cantatas and his songs, his ballads and his catches, claimed for him, and obtained, the admiration of the musical adept, and the applause of every hearer.

In his sacred compositions, Purcell did not merely make Palestrina his model, as Handel afterwards looked occasionally up to Purcell, but struggled with him for pre-eminence, and struggled triumphantly. More animated in his sensations, and more sublime in his ideas, than the illustrious Italian, he surpassed him in grandeur of design and energy of expression. Nothing (every judge of musical composition and impartial critic will affirm) can transcend the glorious effect of Purcell's *Te Deum*; nothing in the disciple of Gondimel can compete with its loftiness, magnificence, and power of appeal, both to the ear and to the soul.

Even had the genius of this extraordinary musician been limited to the church, still he would have stood unrivalled among his countrymen. How, then, shall we duly estimate the talents, that with equal facility accommodated themselves to the church and the stage,—to the stage

and the chamber? Contemplating the variety and extent, versatility and magnitude of his talents, we see the uncircumscribed range and imperial power of a Shakspearian mind; as far as performance can be compared with production, we behold a Garrick, placed between Melpomene and Thalia, courted by each, and smiling upon both.

No subject, it appears, was too light or too dignified, too cheerful or too solemn, too gay or too sublime, for the extent of his genius. In his *Te Deum* it is seen soaring to the elevation of holy fervor; in his catches and rounds, descending to the fairy ground of vocal mirth. Of the latter compositions, excellent as they are, many were set and sung almost at the same instant.

Though Purcell sometimes descended to intimacies beneath his dignity as a man of science and genius, he had many distinguished and honorable connexions. The Lord-Keeper North, Lady Howard, and others of their rank, were his personal friends.

THE SURPRISE.

When an organ was first erected in the church at Aylsham, in the county of Norfolk, the organist of the cathedral of Norwich was to open the organ. He arrived in due time; and was admired by the crowd for his beau-like appear-

ance, with which, as a young man, he was not a little gratified. He ascended the organ-gallery stairs; made a most consequential bow to the builder, who bowed most respectfully in return; placed himself on the seat, adjusted his long ruffles, and drew out all the stops: stop diapason, open diapason, principal, twelfth, tierce, cornet sesquialtra, and trumpet; and regretted that there was not a clarion. After keeping the audience in suspense for a reasonable time, his fingers descended on the full chord of D. Not a note spoke; the organ was dumb. Enraged and disappointed at not producing the intended grand effect, he stamped most furiously, as a signal to the blower to administer that wind, without which an organ, like a windmill, is a body without a soul. He now had no doubt that he heard the wind rushing into the chest, ready to be emitted most copiously; as grand music in an organ consumes a great deal of that necessary commodity. Again he struck the full chord of D. Not a sound was heard; the organ was again dumb. A man of genius, and possessing rather a fanciful imagination, though he did not believe in the existence of Æolus, yet he began to suspect that there had been a conspiracy against him. He stared at the builder in the utmost consternation; when the builder, whose eye sparkled with conceit, thus addressed him: "Don't be alarmed, Sir,

you have only made a mistake."—"A mistake!" replied the terrified organist: "what mistake?" —"Why, Sir, you have drawn all the stops." "To be sure I have; who ever heard of an organ's sounding when the stops were undrawn?" —"Oh, Sir, that is very true; but my organ is differently constructed; when you wish it to sound, you must *push in* all the stops."—The organist then, instructed by this most eccentric and original builder, played as good a voluntary as the shattered state of his wits and nerves would allow; and never forgot the opening of the organ at Aylsham.

ANCIENT DESCRIPTION OF THE ECHO.

Since, of all the objects of musical imitation, no one is more obvious, or has more generally employed the talents of composers, than the phenomenon of the *Echo*, the following description of it, found in a book, entitled "*A Strange Metamorphosis of Man transformed into a Wildernesse*," (published in 1634,) seems to merit notice:—

"The echo is the iris of the eare, as the iris is the echo of the eyes. She is the true camelion of the aire, that changes into every colourable sense. The Proteus that transforms herselfe to every shape of words. She is the inamourata of the forrest, that will be taken with every ones

love, and as Narcissus with his own beauty, be enamoured with her owne tongue, and take delight to heare herselfe speake. Yea, she is a thing, or nothing, a tattling gossip, a meere babler, a teller of tales; one that hath no substance in her, but is a meer accident, in that she comes suddenly upon you unlooked for. She is of a strange qualitie, who takes delight to affright the ignorant and simple; will play the hobgoblin, the fairie of the woods, least in sight, or wholly out of sight. Though shee bee a talker, and full of her tongue, yet she hath no invention with her, nor can contrive any thing of her owne, for she speakes but by hearsaye, only all shee utters, and that upon trust of another, nor can tell you the author, unlesse he discover it himselfe. She hath no memorie at all, and therefore can remember but the last words shee heares, which she will do very faithfully indeed, and not leave you out a tittle. She hath no certaine tone of her owne, but as she is taught, immediately before which she will exactly imitate, if her master bee present, else not, for shee cannot retaine her lesson long, but must instantly recite it, or else she is no bodie. She will keepe her key well if she sing, and never misse it, if he that is the rector chori guides the quire, mistake it not; and when shee sings at any time, she sings no distinct part

from her fellow, or the rest of the parts, for she hath no skill at all to compose or set a whit, or to runne descant on a ground, but sings the very same the others do. She dares not stand to any thing she saith, but goes her wayes presently, and never yet durst shew her face. She is a very monster and a prodigie of nature, having no body to speake of, at least as small and slender as the ayre, and yet hath a mouth as wide as the valleyes. She hath no proper tongue of her own, but what she borrowes. If the lyon roare, she roares likewise; if the heyfer lowe, she lowes as loud; if the wolfe but howle, she howles for company: yea, rather than stand out, she will bray with the verie asse; but is never better in her q, indeed, than when she apes the nightingale, especially in their fughes, for then you would thinke them both starke madde, while they follow one another so close at the hœles, and yet can never overtake each other. She is a right woman, that can keepe no counsell, and yet will bee readie to intrude herselfe into everie ones counsell, but as soone as shee hath it out it goes straight, life or death, all is one to her. She were good to make a player of the stage, for she would take her cues excellently well. She is no Ciceronian, nor apt for fluent styles; but a Lipsian right, and fitter for a briefe manner of speech dialogue-wise. All her poetry is chiefly in Sap-

phicks or iambicks at most, for she cannot abide the examiter or heroical verse, because too long for her. In fine, though shee bee a common speaker and teller of newes (as I said) yet makes she a conscience to devise any of herselfe, and therefore would hardly serve to be the secretarie of false fame; but being once broached, let her alone to blaze it abroad through all the wilderness."

PECULIARITIES OF GENIUS.

Tycho Brahe diverted himself with polishing glasses for spectacles; Balzac's favorite amusement was that of making crayons; Rohault loved to wander from shop to shop, to see the various mechanics at their labour; Montaigne found a playmate in his cat; Cardinal Richelieu delighted in playing at leap-frog with his servant; Pope wasted his time in trying to paint; Politian was never so happy as when singing to his lute; the ingenious physician, Dr. Harrington, only lived when vociferating catches and glees; Dr. Arne's greatest enjoyment was in writing poetry; Rousseau relieved his literary studies with the alternative of composing melodies; and Phillidor was even greater as a chess-player than as a musician.

IRISH WITTICISM.

At the Dublin theatre, it is the custom of the Irish gods to express their dislike of any per-

former, or piece, by calling for a groan or a clap. Whilst the Union was in agitation, and the minister very unpopular, *Blue-Beard* happened to be represented, when, after the celebrated opening duett of *Pit-a-pat, Pit-a-pat,* a fellow in the gallery roared out, "Come now, my honies, a *groan* for *Pitt,* and a *clap* for *Pat.*"

L'AMENDE HONORABLE.

Leonard Justinianus, a Venetian gentleman, whose talents and mental accomplishments adorned the fifteenth century, was not only a perfect master of the Greek and Latin languages, but a sound musician and eminent composer. He produced so many love songs, all of which were favorably received, that Italy was inundated with these fugitive offspring of his gay and fertile imagination. This circumstance awakening the jealousy and exciting the threatened vengeance of the priests, he made the *amende honourable,* and averted the thunderbolt of excommunication, by composing exactly as many hymns in honor of the Holy Virgin.

A LADY'S SELF-RELIEF.

A musical professor, suitor to a lady who, without being struck with either his person or his manners, despised his egregious self-conceit, was never so happy as when he was singing to

her, because he thought his vocal accomplishments less resistible than even his other recommendations. One day, after having accompanied himself on the piano-forte in an amatory air, his performance of which, he felt assured, must have melted the soul of his mistress, he, as confidently as affectedly, asked her what she thought of the combined powers of love and music? She replied in the words of Sophy's song, in the farce of the *Musical Lady*:—

"Love's a sweet, a soft musician,
Who derives his skill from thee;
Plays on every disposition,
Strikes the soul on every key."

When she had proceeded thus far, he thought the day his own; and, in the ebullition of his fancied triumph, was about to seize her hand; when she proceeded:—

"Deep despair now thrums *adagio*,
Lively hope now sounds *corragio*;
O the ravishing transition!
Tweedle-dum and tweedle-dee."

The song finished, she burst into a loud laugh, and quitted the room. This relieved the lady from the professor's future courtship.

THE WISE AUGUSTINS.

The ci-devant monastery of the *Petits Augustins*, at Paris, afterwards the Museum of Monuments, and lastly despoiled, was instituted by a

society of barefooted monks, who were promised support by Margaret, first wife of Henry the Fourth, provided they would sing the canticles she selected for their performance. They, however, persisted in psalmodizing to their old tunes, which, at length, so enraged the queen, that she turned them out, and made a trial of the Augustins, who became enchanted with her music, and the *revenue* they derived from her caprice.

THE RIVAL QUEENS.

The two following letters, addressed to Caleb D'Anvers, Esq. editor of *The Craftsman*, on the subject of the professional rivalry of Cuzzoni and Faustina, are too illustrative of the commotion excited by the powers of those foreign warblers, and the height to which party spirit was carried, during their conflicting exertions, not to demand a place in a work on Music and Musicians:—

"*To Caleb D'Anvers, Esq.*

"SIR,—Since our public quarrels are in so fair a way of being adjusted, I am sorry to see our private ones increase; and, as you are deservedly the most popular writer we have, I think you the most proper one to apply to, on so serious an occasion.

"I was last night at the opera; and, in the middle of one of the finest songs, was surprised at an instrument, which I had never heard be-

fore. As it was new to me, it was likewise disagreeable. I looked upon it as an awkward design to improve and fill up Bononcini's music, which is condemned by some of our very fine gentlemen for its two great simplicity. I observed that it was intended to accompany Cuzzoni's voice; but thought it very ill-judged to single out hers, which has too much sweetness in it, to want so untuneful and harsh an accompaniment. Besides, the performers were wretched ones, being as much out of time as they were out of tune. Indeed, they were only some of the gentry of the upper gallery or the pit, whose merit is a *toupet—et præterea nihil.* I applied at last to one who sat by me for information; who told me it was a *cat-call;* that it never was designed as an instrument to give any pleasure, but made use of only *martem accendere cantu;* as a sound to battle between the rival queens and their contending parties.

"As I have always, from the natural indolence of my temper, kept myself a stranger to all disputes between sovereigns, whether real or imaginary, I was at a loss to know what he meant, till he let me into the secret of the quarrel; which, it seems, is the right of pre-eminence. Each pretends to it. The adherents on both sides are very numerous. Faustina's are the most powerful; but Cuzzoni's the most judicious. As great numbers of either party have no taste of their

own to judge by; so they have no temper to dispute with. They applaud or condemn, as their affection, or spleen, or the fashion directs them; by which means, these two singers, who are, perhaps, the most excellent in their different ways of any in the universe, are denied by some of their opposites to have any merit at all.

"I have ever looked on music as an amusement only, (though, indeed, it is a fine one,) and was, therefore, surprised to hear that it was the business of so many; but since it is so, and a rupture seems to be drawing near, in which both the rivals may suffer, I think it expedient, Mr. D'Anvers, that you propose a congress for adjusting their rights, and beg leave to offer some preliminary articles:—

"1. That Senesino be desired to assist as mediator, and to use his well-known abilities to lay the passions of these fair antagonists.

"2. That as, in all other congresses, the longest heads are thought the most proper for plenipotentiaries, the longest ears shall carry it here, being the best qualified for so important a charge.

"3. That it shall be debated in the congress, whether Cuzzoni has a voice or not; and if she has, whether the property of it is in herself, or in the academy.

"4. That it be decided in the congress, whether the first part in the opera, which has been

for some years in the possession of Cuzzoni, and of which no singer could ever justly dispossess her (though she has been warmly attacked this winter) shall remain with her, or be given up to the Faustina, either for or without an equivalent.

"5. That all rights and possessions in the academy shall remain on the foot of the former treaties and conventions between the contracting parties; unless either of them hath departed from her right, by any secret engagements, which shall be decided at the congress proposed.

"6. That, from the first meeting of the congress, there shall be a cessation of cat-calls.

"7. That within four days after the said parties have signed the preliminaries, the congress shall be opened at the Opera-House, in the Haymarket, and the ratifications shall be returned, if possible, in two days afterwards.

"8. That the conferences shall be carried on with harmony on both sides, which shall mutually abstain from all frivolous disputes, which can only tend to prolong debates, and obstruct the good design of the congress.

"I have here given you, Sir, in these preliminary articles, a faint sketch of a plan for the ensuing congress. If you have no objection to them, I have as many to add as will make the number twelve; all equally conducive to the interest and glory of the academy. I doubt not but they will prove acceptable; for I believe every

man, who has the music and good of his country at heart, will agree with me, that it is a pity such dissentions should arise in a Christian country, and that any discord should prevail in the house of harmony.

"I am, Sir, your humble servant,

"PHIL-HARMONICUS."

"*June* 10, 1727."

"*To Caleb D'Anvers, Esq.*

"—— Concordia Discors."

"*The Haymarket, July* 11, 1727.

"SIR,—You seem to have the Royal Academy of Music so much at heart, that I cannot forbear troubling you, a second time, with some farther account of the melancholy, declining state, in which that society is at present involved.

"The dispute between the two celebrated rival singers, concerning the *first part* in the opera, is so far from being accommodated, that, although the preliminaries for a pacification (which I sent you some time ago), are since signed by both parties, and a congress is agreed on; yet most people are very uneasy for the event, because one of the most material articles is worded in such a dark and mysterious manner, as gives too much ground to suspect that it was done on purpose, in order to conceal a difficulty, which it will be hard to get over. The case, it seems, stands thus:—The right of possession is certainly in

Cuzzoni; which she hath enjoyed, without molestation, for some years, and is confirmed to her by divers treaties between her and the Academy. Faustina, on the other hand, insists that Cuzzoni hath consented and promised to yield up that right to her, by a secret stipulation, under her own hand, which she is ready to produce. Cuzzoni seems to prevaricate a little in this affair; for, as she cannot well deny her own hand-writing, she would persuade the world that it is only a sort of a promise: or, as she terms it amongst her friends, an artful finesse and expedient to make Faustina easy for the present. But as much as all true judges of music desire that Cuzzoni may maintain her pre-eminence; yet this rash and inadvertent step hath given such a manifest advantage to her antagonist, that even her friends are in pain for the consequence, and are almost ashamed to countenance the evasion. Besides, most of the foreign singers, whom we have brought over to us at so great an expense, as well as some of our directors at home, are suspected, for what reasons I know not, of being secretly in the interest of Faustina; and it is even said that Senesino, who has offered himself as mediator in this affair, is too much inclined to her demand; so that nothing, in all human probability, could have given Cuzzoni the least hopes of success at the ensuing congress, but a late unexpected and important

incident, which is supposed to be very much in her favor.

"In the mean time, the clamours against some of the late managers increase daily; whose profuse and vain-glorious administration of our musical affairs hath put the opera-state to so great an expense, under the pretence of supporting its dignity, and providing for its safety, that the contributors are quite wearied out with paying to no purpose; as may be seen by an advertisement in the Daily Courant of Thursday last. At the same time, though vast sums have been raised, and very little seems to have been applied, yet the public coffers are almost empty. Our tradesmen at home complain of bad payment, and the foreign singers threaten to leave us, unless their arrears are immediately satisfied. It is also said, that let either Cuzzoni or Faustina prevail in the dispute, the Academy will be a great sufferer by the bustle which hath been already made about it.

"This is the more surprising, when we consider the frugal management and unblemished integrity of Mr. Kiplin, the treasurer; whom every man acquits of any bad design, who hath read your character of him, and throws the blame upon another gentleman in the direction, whom I need not name, because every body's mouth is open against him; and it is said that

he hath been of late, publicly insulted by the populace in the street.

"In short, Sir, so universal is the resentment grown against this gentleman (whether he deserves it or not, I shall not determine), that it is thought nothing will pacify the true friends of the opera, and redeem their affairs, till they see him removed, and the management put into other hands; which is so true, that they have, for some time, fixed their eyes upon a certain worthy gentleman, who is said to have declined it, through a modesty and diffidence, peculiar to great minds. In the mean time, the late plunderer (for so he is publicly called) makes an advantage of this backwardness, and, it is feared, will strengthen himself so much by the receipt of the next contributions (if they should come into his hands) that it will be afterwards very difficult to remove him; upon which the well-being of the society, and the honor of the directors so essentially depends, that I hope every honest man and lover of harmony (whose eyes must be now open) will join his hand, his heart, and his voice, in the defence of our common cause.

"I am, Sir, &c.

"PHIL-HARMONICUS."

MY DOG AND MY GUN.

This justly favorite song, in the opera of *Love in a Village*, originally and finely sung by

Beard, in the character of *Hawthorn*, is an adaptation of Joseph Baildon's hunting cantata:—"From the east breaks the morn," composed for Lowe, who sung it at Vauxhall, and whose style of delivering it, together with the warmth and beauty of the melody, procured it a popularity that continued for many years. Baildon had a brother, a chorister in Westminster Abbey, well known in his time as the possessor of the finest counter-tenor voice in Europe.

IMPERIAL MUNIFICENCE.

When Trajetta, at the solicitation of Catharine the Second, visited Petersburg, he composed for the theatre in that city, among other operatic dramas, that of *Didone*. The empress, after hearing that excellent production, sent him a gold snuff-box, ornamented with her portrait, and accompanied with a letter in her own hand-writing, in which she said, "It is from *Dido* that you receive this testimony of your merit."

JACK JAMES.

John James, a London organist, who lived during the earlier part of the eighteenth century, possessed such extraordinary powers as an extempore performer, that he attracted the attention and excited the admiration of every

real judge of music; but, with professional abilities that astonished all the great masters, and occasionally drew around him as auditors, Handel, Geminiani, Roscingrave, Dr. Green, Dr. Pepusch, Dr. Boyce, and other distinguished musicians, and an acquaintance with literature and the dead languages, that ranked him with the first scholars of his time, he blended habits so low and vulgar, and so decided a preference for inferior company, that no gentleman could be his associate. Instead of *Mr.* James, he was universally called, and preferred to be called, *Jack* James. At that time, catch and glee clubs, established at public-houses, were very common; and it was by no means unusual for such houses to be furnished with an organ. At these places it was that he delighted to display his musical talents. It was at a public-house that he was playing, when Handel passing through the street, chanced to hear him. Struck with the extraordinary science and skill of the performer, he instantly exclaimed to the friend with whom he was walking, "Ha! te tevil! dat be Jack James!" They entered the house, were shewn up-stairs, and there beheld Jack James in all his glory, amid the whole *canaille* of the neighbourhood!

Jack James was not only a fine organist, but an excellent composer, though he never published

any thing more than a few fugitive songs. At his death, in 1745, a great number of musicians followed his corpse to the grave, singing a funeral hymn of his own composition.

LIPSE'S INCONSISTENCY.

Juste Lipse, born at Isca, near Brussels, in the middle of the sixteenth century, exhibited in himself the curious phenomenon of a *promoter* and a *despiser* of the harmonic art.—A doctor of laws, a royal historiographer, a philosopher, an antiquarian, and so thorough a Latin scholar, as to wager his life against making the smallest mistake in reciting Tacitus by heart, he thought so humbly of music, that it was almost the only science he disdained to study: yet some secret feeling, of which he was unable to divest himself, drew him to the involuntary consideration of its properties, and extorted from his talents a treatise upon the distribution of musical instruments, and the different singers employed in the triumphs of the ancients, with expensive graphic illustrations! a work to be found in the Roman antiquities of Grævius.

GLUCK'S AND SACCHINI'S OPINION OF FRENCH SINGING.

The French, always as famed for bad singing as for their superior grace and agility in the dance,

were not, as vocalists, less offensive to the taste of Gluck and Sacchini, than to that of Rousseau. The former of these, in his moments of hilarity and convivial enjoyment, would describe the French as a very good sort of people, who are partial to music, and love to hear songs in their operas, but who have not a singer among them. And Sacchini being asked how his operas were performed at Paris, said, with a smile of derision, "God forbid that I should ever go to hear them scream my melodies." Though, in the early part of the eighteenth century, these remarks were too just to be contradicted, in the nineteenth, something resembling style has found its way even into French vociferation; and neither of these Italian masters, had they flourished at a later date, would have entertained the opinion they formerly so freely expressed.

LULLY AND LAFONTAINE.

Lully having applied to Lafontaine for the production of a lyric drama, the latter immediately complied with his request, and wrote a pastoral under the title of *Daphné;* but with the merit of which the composer was not sufficiently satisfied to set it to music. At this the poet was so angry, that he determined to resent the affront; and accordingly published against Lully a satirical poem, (the only one he ever wrote,) entitled

Le Florentin. It had a momentary effect upon the musician; but was no sooner known to be the offspring of revenge, than it sunk into oblivion, after having only served to raise Lully in the esteem of Louis XIV. whose favor he enjoyed to the end of his days.

LAMPE'S GRAND BASSOON.

The great bassoon, sixteen feet long, which, at the grand commemoration of Handel at Westminster Abbey, was erected in the centre of the orchestra, and attempted to be performed upon that occasion by John Ashley, had been made by order of Handel himself, for the use of John Frederic Lampe, an excellent bassoonist, and the composer of Carey's *Dragon of Wantley;* the sequel to that piece, *Margery;* and also the *Dragoness;* in all which he most successfully burlesqued the Italian music. The stupendous bassoon manufactured expressly for his use, had, in his hands, a powerful and astounding effect; but, in the band at the Abbey performances, the current jest was, that *no doubt, Ashley would do every justice to the powers of the instrument, if he could but once make it speak.*

THE TWO L'ABBES.

The two L'Abbes, brothers, whose family name was Saint-Sévin, and whose skill on the violon-

cello, excited the favorable notice of the musical world, during the earlier part of the eighteenth century, had the honor, by the mellifluence of the tones they drew from that instrument, of so increasing the distaste that began to be felt towards the thin, quaint, and wiry tone, of the *viol da gamba*, as nearly to discard it from public and private use. By the extraordinary abilities of subsequent performers, among the most distinguished of whom was Charles Frederic Abel, it has been temporarily brought forward; but never recovered from the blow it received from the L'Abbes; and will certainly, in time, be wholly excluded from practice.

A MUSICAL REIGN.

It is worthy of remark, that under Joseph the Second, Emperor of Germany, flourished Gluck, Wagenseil, Hoffman, Ditters, Haydn, and Mozart; and that one of the greatest self-indulgences of that monarch was the elegant enjoyment of joining with his violoncello (which he played in a masterly style) in the performance of their compositions.

TRAJETTA.

Tomaso Trajetta, one of the most celebrated of Durante's numerous pupils, was born at Naples, in 1738. At the age of twenty-one, he

quitted the *Conservatorio* of *La Pieta;* and before he was twenty-three, composed for the theatre of *San Carlo* the opera of *Farnace;* the success of which was so great, that he was immediately engaged to produce six others, which were equally well received. At Rome, he afterwards brought forward his *Ezio;* the representation of which so greatly added to his already acquired fame, that the aid of his genius was solicited by all the principal theatres in Italy. After having successively contributed to their interest and eclat, he was induced to attach himself to the service of the court of Parma. The operas he composed at this period of his career, were entirely in the French taste: among these was his *Ippolito ed Aricia,* which appeared in 1759. Invited twice to Vienna, he, at each visit, favored that city with an opera enriched with chorusses and ballets; and *Armida* and *Ifigenia* experienced there a reception calculated to flatter the most ambitious composer.

At the death of the Infant Don Philippa, Trajetta visited Venice, where he was invested with the directorship of the *Conservatorio* of the *Ospedaletto.* At the end of two years, Catharine the Second invited him to Petersburg, to supply the place of Galuppi. The empress engaged him for five years; and he remained at the

Russian court during seven, producing each year a new opera, besides a variety of cantatas and other vocal compositions. When he left Petersburg, he passed over to England; in which country he composed his opera of Germondo, but where the declining state of his health did not permit him to remain longer than a year. Returning to his native country, in the hope of re-fortifying his constitution, he died in Naples in 1779.

Trajetta was a profound musician; the tender and pathetic were his natural provinces: and so successful was he in the expression of love and grief, that his melodies may be considered as models of beauty and excellence in that department of his art.

This composer's works are voluminous. His operas amount to between thirty and forty; and his other compositions, cantatas, duetts, &c. would form a collection of fugitive pieces as ample as excellent.

GIARDINI AND THE NOBLE VIRTUOSO.

That the first violinist of his time should be the possessor of an excellent instrument, is no way surprising; but that any amateur should suppose, that to purchase that instrument would be to purchase the talent that made it speak so

divinely, is somewhat astonishing. A certain noble English virtuoso had not often heard Giardini perform, before he was seized with a strong desire to become the owner of his violin, and gave him an exorbitant price for it, under the actual expectation that, in his hands, it would produce the same mellifluence of tone as in those of the great professor. He, however, soon discovered his mistake, and returning it, thought himself fortunate in getting back half the purchase money. His lordship having entertained some doubt of its being the same instrument for which he had bargained, put a private mark upon it, before he sent it back. When Giardini had his next concert he took care to be present; and immediately after the performance (in which the unrivalled leader had produced the same delicate sounds as usual) requested permission to examine the instrument, convinced now that he had been imposed upon: when, finding his mark upon it, he instantly offered to repurchase it at the former price; but Giardini would not part with it a second time, under double the original sum. A draft for the increased demand was given, the instrument delivered, and at the expense of five halves of the original cost, the noble amateur discovered, that it was one thing to possess a good violin, and another thing to know how to use it.

CLAGGET'S AIEI EUTONON.

This instrument, invented by Mr. Clagget, towards the latter end of the eighteenth century, and then publicly exhibited at the King's Arms Tavern, Cornhill, has been thus described by the learned and ingenious Mr. Capel Lofft:—

"It has, in power, dignity, and solemnity of tone, a great resemblance to the organ, free, by its construction, from the only characteristic imperfection of that delightful and sublime instrument. The inventor gave it the name which has been mentioned, from its being αιει ευτονον, *always in good tune*. The Celestina mechanism of this instrument, acted by pressure on a system of metallic bars (or pitch-forks). It is evident, that the mass of metal exempted these from any sensible change of tone, such as the changes of the atmosphere must always produce in wires, or strings. At the same time, the very nature of the construction would cause the instrument to have a somewhat hard tone, and to speak slowly; but for andante, adagio, and largo, movements, such as are generally the sublimest and most pathetic in the serious opera, and the most admirable in oratorio music, (the two highest departments of this divine art,) it seems probable that this instrument would have had the advantage over every other. The clearness, purity, and

fulness of tone, the beauty of swell and diminution, which distinguish it, are inconceivable.

"The effects produced by this instrument in pathetic compositions were sweet and powerful, but somewhat equivocal; as will be easily conceived by a reference to the mechanism.

"The tones were produced from forks made of steel, in the manner of the pitchfork used for tuning musical instruments, except those to produce the bass, the prongs of which were hollow tubes instead of solid masses of metal. These were pressed by the touch of the key on a revolving belt of seal-skin, about an inch broad. The hair side, which received the pressure of the fork, was rubbed with a preparation of resin, and the forks themselves were thinly coated with the same substance. From this, it will be seen, that the tones were drawn from these metallic forks in the same manner as from the strings of a violin by the bow; but by no means so instantaneously.

"It was, indeed, slow to speak; and by the friction of the belt against the metal, in the performance of a few bars, the resin was, in a great measure, taken off, and its imperfections consequently become more evident.

"This was the state of the aiei eutonon at the death of its inventor; the misfortune of whose life it was, to have ideas theoretically sublime, but deficient in practical utility."

ORIGIN OF THE PIANO-FORTE.

"The piano-forte was invented by J. C. Schröder, of Dresden, in Saxony, in the year 1717. He had a model made of this invention, and presented it to the court of Dresden for inspection. The hammers recoiled, and were covered with leather. Some time after, Mr. G. Silvermann, a musical-instrument maker, began to manufacture piano-fortes, and succeeded in bringing them to a tolerable degree of perfection. It has been questioned, however, whether Schröder, or B. Castofali, an instrument-maker of Florence, had the first idea of it; but the most authentic accounts establish, beyond dispute, the claim of Schröder to this ingenious invention."

"The *Fortbien*, or square piano-forte, also described in Mizler's *Musikalische Bibliothek*, was invented by Freiderici, an organ-builder, of Gera, in Saxony, about the year 1758."

These extracts alone, from that excellent work, would sufficiently establish the fact, that we owe the invention of the piano-forte to Germany.

ABSENCE OF MR. JOAH BATES.

About thirty years ago, a person came in in great haste, between seven and eight in the evening, and knocking furiously at the

door of Mr. Jones, (the then surviving partner) told him, as soon as he recovered his breath, that he must go immediately to the concert of ancient music (then in Tottenham-street); as the company was mostly assembled, as well as the musicians, who wished to tune their instruments previous to the entrance of their Majesties; but, although the gentleman at the organ had been putting down the keys, and he had himself been blowing with all his might, they could not, with all their exertions, make it speak.

Mr. Jones, therefore, immediately set out; and, thinking that some accident must have happened to the bellows, or wind-trunk, went first to the back of the organ, without going into the room; when, finding the machinery apparently in perfect order, he entered the orchestra in his common working-dress, which he had not had time to change; where he found all the sprucely-dressed performers, with their instruments in their hands, waiting for the spell to be taken off the organ, and the "full chord of D" to set them going.

Sitting down to the organ, Mr. Jones now put down the keys with one hand, having, as it were mechanically, with the other, first drawn out one of the stops; when, lo! the organ uttered its harmonious sounds as freely as ever it had done, to the astonishment of the gentleman who

had before been at the keys; who at length perceived that, far from having, like the organist of Norwich, drawn out the whole range of stops and wished for more, he had forgotten to draw any of them.

This absent gentleman was the celebrated Mr. Joah Bates, who generally presided at the organ, and conducted the concert; but, being about that time smitten with the charms of Miss Harrop, although his fingers were wandering over the keys of the organ, his thoughts, which ought to have guided them, were, as is supposed, straying at the time towards the lady.

PARISIAN MUSIC AND MUSICIANS.

"Music bears a very ancient date in France. —King Pepin, in 757, received a present of an organ from Constantine VI., of Constantinople; and a serious quarrel occurred between the Roman and Gallic musicians, in the time of Pope Adrian and Charlemagne; in consequence of which the king sent for singing masters from Rome, to correct the Gallican chant; and two professors, named Benedict and Theodore, who had been instructed by St. Gregory himself, repaired to Metz and Soissons, and the French antiphonaria, or choral books, were altered. Charlemagne was himself a musician, and endowed a school for music in his University. The most ancient

melodies extant, that have been set to a modern language, are the songs of the Troubadours of Provence, which country was called the Mother of Minstrels; and Dante, Petrarch, and Boccacio, enriched their language from some of these productions. The Troubadours flourished in the eleventh century. In 1330, the Paris minstrels formed themselves into a company, and St. Louis granted them the privilege of passing through the barriers of Paris free from toll, provided they indulged the toll-men with a song, and made their monkies dance. The musicians had then more than thirty instruments in use, of some of which the form is lost. Thibau, King of Navarre, composed some delightful songs and melodies, and the style he adopted has not entirely lost its influence in the French compositions, although he died in the thirteenth century. Jannequin was a celebrated composer in the time of Francis I. Baltazarina from Piedmont, introduced the violin at the court of Catherine de Medici, whose musical parties he superintended. Rememeni, an Italian, who followed Mary de Medici, introduced operas; and, in 1658, Perrin wrote the first operatic drama in the French language. In 1672, Lulli joined Quinault, the lyric poet, in composing French operas, which were greatly superior to any that had before appeared; and he has been generally styled the Father of French

Music. His compositions have now, however, but few admirers. Voltaire justly observes, that when the letter *e* terminates a word, and receives a note in music expressly for itself, foreigners cannot reconcile it to their ears, and that the slowness of the French melody is agreeable to no one but the natives. In 1733, when Rameau was fifty years of age, he produced his first opera; and party spirit long ran high, as Lulli still had warm adherents. Rameau was declared victor, and, continuing to compose, at length brought out *Castor and Pollux*, his master-piece; but he has never been much esteemed beyond his own country.

Gluck arrived in Paris from Germany in 1774, and, conforming to the genius of the French language, rendered the operas highly acceptable to the nation, and more interesting to foreigners. Shortly after, Piccini became his rival—established a school for singing, and with Marmontel, composed *Roland*—the first attempt to apply Italian music to a French tragedy. A party more outrageous than the former arose, and families actually became disunited from contrariety of opinion. Among the French unanimous has been the admiration of Gretry, who, though not a native, passed his life in France, and certainly improved their taste as much as they corrupted his. They met him

half way; and perhaps the genius of their language, style of singing, and national prejudices, could not have admitted a nearer approximation, had he proved inflexible. The English hear his notes with pleasure, and have adapted some of them to their stage. His statue strikes the eye of the visitor to the Comic Opera on entering, and his pieces form the chief attraction of the theatre. Sacchini, also, at one time acquired great celebrity by his operas, and subsequently Cherubini and Montsigny."

When Paesiello was at Paris, he composed his operas under the immediate inspection of Napoleon, whose suggestions he generally adopted. *Concerts Spirituel* are seldom found in the capital of France: but these, as well as fine requiems and particular masses at Notre Dame, St. Roch, and St. Sulpice, are previously announced in the public papers.

A MODERN ÆSOP AND HIS JUVENILE FIDLER.

Goldsmith, though his figure had no positive deformity, was, when young, not of the most perfect description, being remarkably short and squat; yet he was lively, active, and particularly addicted to the exercise of dancing: one evening, a large company being assembled at his uncle's, he was asked to dance, when he complied, and was accompanied on the violin by a school-

fellow. The young gentleman chose to indulge himself in some sarcastic sallies on his person: of this, the future poet took no notice at the moment; but, when the dance was finished, composed the following couplet, and handed it to his fiddling friend, who never afterwards ventured to repeat his illiberal reflections:—

A scraping herald did proclaim this saying—
'See Æsop dancing, and his monkey playing.'

THE BEGGAR'S OPERA.

The success of Gay's immortal opera was so great as to excite the attention of all the periodical publications then extant. Among a variety of notices during the first season of its appearance, was the following epistle, addressed to the editor of a weekly journal, and which alone would afford a powerful proof of the influence of the piece on the musical taste of the town:—

"Sir,—I sent you, some months ago, an account of the declining state of the Royal British Academy, occasioned by the disputes between the two famous rival queens and their contending factions, Whether the *first part* in the Opera belonged to Cuzzoni or Faustina;) which have been since carried to such an height, that, like most other animosities, they have almost brought that mighty state itself into contempt. We have

seen it dwindle by degrees, for a year or two past, till it is, at length, in a manner deserted even by its greatest quondam admirers, subscribers, and directors. *O tempora! O mores!* that ever the theatre in the Haymarket should be obliged to yield to that in Lincoln's Inn Fields! that the coarse ribaldry and vulgar catches of a Newgate hero should prevail over the melodious enchantments of Senesino! whilst the once celebrated Cuzzoni and Faustina lay aside their former emulation, and, with united resentment, behold the palm of precedence given to pretty Miss Polly Peachum!"

HOGARTH'S ENRAGED MUSICIAN.

The individual alluded to by Hogarth, in his celebrated picture of the Enraged Musician, was Pietro Castrucci, who, at the early part of the eighteenth century, was leader at the Opera House, a station which he held during many years. The better to effect his wish for an opportunity of drawing from the life, the caricaturist contrived to have the musician's house beset by all the noisy street-instruments he could collect together, whose clamorous and combined performances brought Castrucci to his parlour window, in all the agonies of auricular mortification. Hogarth, however, in filling his canvass, was not contented with the bare representation of the annoyances

he had been able to assemble, and added to the group several other objects, some of which are less decent than humorous.

FINCH'S GROTTO.

About the year 1770, public gardens were opened in Gravel Lane, Southwark, in imitation of those at Vauxhall, by one Finch, under the name of *Finch's Grotto.* Among the vocalists there engaged, (who were neither Billingtons nor Brahams,) was a North Briton of the name of *Snows.* The four first lines of a song with which he was in the habit of entertaining the Boroughnians, were the following:—

"Where no ripen'd summer glows,
On the lap of *northern snows,*
Only let my nymph be there,
Jocund Spring will soon appear."

One evening, when he had proceeded thus far, a native of the Emerald Isle, among the auditors, pleased with an opportunity of raising a laugh at the expense of a Scotchman, cried out, "Och! *Northern Snows* with his nymph on his lap! a mighty pratty scane to entertain us with, by Jasus!"

WILLIAM SHIELD,

The son of a singing-master who resided at Smalwell, in the county of Durham, was born

in the year 1754. His father instructed him in the rudiments of music, and also taught him to play on the violin and harpsichord. When he had attained his ninth year, his father died, leaving a widow and four children. As it was now necessary that he should be put to some business, from which he might be able to derive a subsistence, he had the choice given him of becoming a sailor, a barber, or a boat-builder. He fixed upon the latter, and was, accordingly, bound apprentice to Edward Davison, of North Shields. He was, however, permitted by his master so far to follow his favorite pursuit of music, as, in several instances, to derive pecuniary advantage from playing on the violin at North Shields.

As soon as the term of his apprenticeship was expired, he resolved to quit the trade of boat-building, and adopt the profession of music. In consequence of this resolution, he prevailed upon Mr. Avison, then organist of Newcastle, to give him instructions in counterpoint. Not long after this time, he was engaged to lead the theatrical band at Scarborough, and in the principal concerts at that place. He here gave such general satisfaction, that he was invited to fill the same situation in the band at Durham and in the Newcastle concerts.

Returning, at the recommencement of the

season, to Scarborough, he became acquainted with Borghi and Fischer, who were so well satisfied with his talents and execution, that they strongly advised him to visit London. They afterwards represented his abilities so favorably to the leader of the band at the Opera House, that he was offered an engagement in that orchestra, which he accepted.

For one season, on account of the indisposition of Mr. Bulkley, he was leader of the band at the Little Theatre in the Haymarket.

His first dramatic composition was the music to the after-piece of the *Flitch of Bacon*, which was performed with the greatest success at the Haymarket Theatre. Some time after this, he was offered the situation of composer to the Covent Garden Theatre; and, in consequence of this engagement, several of his most admired works were produced. A difference, however, between Mr. Shield and the manager, respecting pecuniary matters, induced the former, after having filled the situation for several years with much success, to send in his resignation.

He now determined to take a journey into Italy, and with this intention quitted England in the month of August, 1791. He passed through several of the most interesting parts of France; and afterwards successively visited Bologna, Florence, and Rome. Mr. Shield's principal

view in making this journey, was to study the Italian mode of teaching singing; and, for this purpose, he received lessons from the best masters at Rome every day during his residence in that place. On his return to England, he renewed his engagement with the manager of Covent Garden Theatre; but, another difference of a pecuniary kind arising, Mr. Shield entirely relinquished that situation.

He afterwards published a work, entitled, *An Introduction to Harmony*, the principal object of which was to facilitate the acquisition of the harmonic art, by simplifying its laws, and divesting the science of that forbidding complexity which deters so many from venturing into its labyrinths.

At the death of Sir William Parsons, Mr. Shield was appointed Master of the King's Band, in which situation he has acquitted himself no less to his credit than in all his other professional duties.

The merits of Mr. Shield as a musical composer are universally known and acknowledged. His style is simple, neat, correct, and easy. An anonymous writer, who has evidently founded his observations on a diligent study of his productions, gives them the following character:—Speaking of Gretry, the celebrated French composer, and his power of moving the passions,

he says, "there is no person who seems to resemble the portrait which the reviewers have drawn of this great musician so much as our own countryman Shield. Their hearts are alike; their heads are alike; and, though their melodies are no more alike than the languages they harmonize, yet they are similar in feeling and in pathos."

TRIKLIR AND HIS MUSICAL MICROCOSM.

The musical microcosm was invented by the ingenious Jean Triklir, (a native of Dijon,) in the year 1785, whose biographer informs us, that he was an excellent violoncellist, in the band of the Elector of Dresden. His parents designed him for the ecclesiastical profession, but, finding that, at a very early age, he had acquired considerable execution on the violin, they, before he reached his fifteenth year, sent him to Manheim for the purpose of cultivating his musical talents. After remaining in that city three years, he visited Italy, and, at his return in 1783, became a member of the orchestra of the Elector of Saxony. He was then not only a first-rate performer on the violoncello, but a distinguished composer for that instrument. But, about two years afterwards, a new and striking proof of his talent was given by his invention of the means of protecting stringed instruments from the variations to which they

are subject, from the influence of the air. This contrivance, when completed, was submitted to the judgment of Schuster, Babbi, Uhlig, and Caselli, who agreed in admitting it to be one of the most curious inventions that ingenuity had ever suggested; but were not of opinion that that, or any human contrivance, would be found adequate to the effecting the end proposed: and experience has demonstrated the correctness of their judgment. The attempt, indeed, was tantamount to endeavouring to regulate the temperature of the atmosphere. Triklir, after manifesting his talents for composition, by the production of two sets of concertos for the violoncello, and six solos for the same instrument, besides other compositions, among which was a highly attractive rondo for the harpsichord, died about the year 1810.

THE SWISS HORNS.

Formerly it was a custom among the herdsmen of Switzerland to watch the setting sun. When he had already left the vallies, and was visible only on the tops of the snow-capt mountains, the inhabitants of the cottages which were in the most elevated situations, would seize their horns, and turning towards their neighbours next beneath them, sing out through the instruments the words "Praise the Lord." The sounds were

then taken up in the same manner by those to whom they were addressed, and again by those beneath the latter, and thus were repeated downwards from Alp to Alp; and the name of the Lord was re-echoed and proclaimed in song till the music reached the vallies below. A deep and solemn silence then ensued, until the last trace of the splendid luminary disappeared; when the herdsmen on the mountain-tops sung out "Good night;" which was repeated by those beneath, as the other words had been, till every one had withdrawn to his resting-place.

CARTER.

Thomas Carter, originally a public singer, and afterwards a composer, was a native of Dublin. Could Irish legends be relied on, he was able at ten years old to play the most difficult harpsichord sonatas, at sight, and turned upside down. Leaving that country very young, he went to Naples under the patronage of the Earl of Inchiquin, and, when there, enjoyed the further advantage of encouragement and support from Sir William and Lady Hamilton. From Italy, he came to England, when he composed the operetta of the *Rival Candidates*, and that of the *Milesian*. The ballad of "O, Nanny, wilt thou gang with me?" The sea song "Stand to your guns, my hearts of oak;" the capriccio

"Fairest Dorinda;" and the hunting song "Tally ho!" obtained for him great and deserved popularity; but either he acquired by his compositions more fame than profit, or he was less provident than prudence would dictate, since he was often reduced to straits and difficulties; and was at length induced by the state of his circumstances to go to India. At Bengal, he conducted the musical department of the theatre, and met with so much encouragement, that, had he remained there, he would probably have amassed a handsome fortune; but the climate proved so inimical to his health as to threaten his life, and compel his return to Europe; but not before he had contracted a liver complaint, which, in the year 1804, terminated his existence.

MUSIC OF MODERN GREECE.

At a dinner given at the Mansion House, on the 20th of October, 1824, by the Lord Mayor, to a numerous and elegant party, four youthful Grecians,—Eustace Rallis, from Napoli di Romania; Stamonacea, a Lividian; Costa, son of a Suliot chief; and Pericles, an Athenian,—sons of the principal directors of the operations then going on in Greece, in resistance of Turkish slavery, were among the guests. At the request of the Lord Mayor, the juvenile posterity of the fathers of poetry and song, gave successively

specimens of the style of the vocal music of modern Greece. The melodies they sang were national, scientific, and highly pleasing; but, though of a peculiar character, were founded on the modern diatonic scale, and did not, in the least, partake of that of the ancients, their ancestors, as it has come down to us; proving that, though the bravery and free spirit of ancient Greece remain, she has lost every trace of her former chromatic and enharmonic systems.

ATTERBURY.

Luffman Atterbury, a carpenter and builder, who, during many years, carried on business in Turn-again Lane, Fleet Market, was, from his earliest years, strongly attached to music. Employing all his leisure hours in practising the harpsichord, attending public and private concerts, and studying the rules of harmony, he at length acquired a tolerable, though imperfect, style of performance, and knowledge enough of composition, to be induced, about the year 1772, by the aid of his vanity, to undertake the production of an oratorio, under the title of *Goliah*. When the piece was completed, it was announced for public performance at the little theatre in the Haymarket, under the patronage of a certain lady of quality, who piqued herself on her taste for music, but who, on account of some peculiarities in her temper and conduct,

was styled, throughout the musical profession, the *Queen of Hell.* The evening arrived, the *Queen* honoured the house with her presence, when about a dozen persons assembled in the boxes, and the pit and galleries together exhibited about two dozen more. The performers protested they would not sing and play to empty benches; and, after an *eloquent* appeal from a Mr. Adam Smith, who then kept a music shop in the Borough of Southwark, the expecting audience was dismissed. Atterbury, however, undismayed at this failure, exerted his efforts to procure a fuller auditory, by the lavish distribution of tickets; and *Goliah* was at length performed. Though the subject was by no means of a comic description, the risibility of the audience, and even of the *Queen* herself, was moved by the style of the music; and the journals, not contented with calling Mr. Atterbury the very *Goliah* of music, advised him, for the future, to confine his studies to plans and proportions, and not waste any more of his precious time in raising such Babels as his oratorio and other grotesque edifices.

Atterbury, however, though a pseudo-musician, and very opinionated, was not entirely destitute of abilities. Among a numberless quantity of compositions, he produced some pleasing vocal pieces that did not seem altogether the mere effect of accident: the chief

of these were catches, rounds, and glees, for three and four voices. Though his father's death put him in the possession of a tolerable fortune, and enabled him to quit Turn-again Lane, and his building concerns, for Teddington, and an *otium cum dignitate*, he was not provident enough to entirely guard himself against pecuniary exigencies and the necessity of availing himself of the subsidiary aids of benefit concerts; and it was during the performance of one of these that he died.

L'EXECUTION À LIVRE OUVERT.

Richard Cudmore, a native of Chichester, distinguished as a violinist, leader of the band of that distinguished establishment the Manchester Amateur Concert, and occasional conductor at the public concerts at Liverpool, gave, about the year 1800, a surprising proof of his talent for *l'execution à livre ouvert*, or sight-playing. On a particular occasion, a grand musical performance took place at Rowland Hill's Chapel, in Blackfriars' Road, Surrey, preparatory to which, Salomon had rehearsed, in conjunction with Dr. Crotch and Mr. Jacobs. Salomon, however, being unexpectedly subpœnaed on a trial, requested Cudmore to become his substitute at the chapel, when he performed the music at sight, before from two to three thousand

persons. Another and equally extraordinary instance of playing *à livre ouvert*, he gave, not long afterwards, in a private concert at Mr. C. Nicholson's, when he executed at sight a new and difficult manuscript concerto unintentionally brought there by a professional gentleman.

LORD BURGHERSH.

Lord Burghersh, son of the Earl of Westmoreland, and British ambassador at Florence, is an amateur of considerable celebrity. As president of the Royal Academy of Musicians in London, an establishment which, in a great measure, owes its origin to his exertions and influence, his lordship is entitled to honorable notice.

Lord Burghersh is, indisputably, the most accomplished of the English non-professors. He has, it appears, studied music not only in his own country, but in Germany and Italy; and has made a progress in the knowledge of the harmonic science, and the art of composition, that has enabled his taste and genius to display themselves in a variety of vocal productions, both English and Italian, both melodial and harmonical. But not only have his talents been manifested in fugitive productions; they have even soared, with tolerable success, to the epic of musical composition. His lordship has produced an oratorio. His *Bajazet*,

sound in its harmony, and pleasing in its airs, demonstrates powers of which many masters would be happy to be the possessors; and seems to argue that, under circumstances more favorable to the devotion of his time to the cultivation of the harmonic art, his lordship would have become one of the greatest musicians of the age.

SIGNORA GALLI AND MISS RAY.

Signora Galli, Handel's last scholar, and who long figured in this country as a mezzo soprano, and sung in the finest style some of that master's most favorite operatic and oratorio airs, and whose performance of the divine melody of "*He was despised*" in the *Messiah*, affected every hearer to tears, quitted the stage and public life about the year 1770, and took up her residence with the well-known Miss Ray, with whom she lived on terms of the warmest friendship till the time of that lady's death; and in whose company she was at Covent-Garden Theatre, on the evening on which she was shot by her despairing lover, the Rev. Mr. Hackman, April 7th, 1779. Galli died in indigence, in 1804.

TRITTO.

Giacomo Tritto, (a Neapolitan,) professor at the Conservatorio of La Pieta, at Naples, distinguished himself both as an operatical and a

church composer. His sacred compositions are numerous, and his dramatic pieces are more than twelve in number. Some of the former are remarkably grand and solemn, and, in the latter, many of his trios and duetts are of the first description of excellence: the specimens of his power in this species of production, as exhibited in his *Virgine del Sole*, are scarcely excelled even by the trios and duetts of the elegant Steffani. By some of the more prominent features of Tritto's music, it would appear that his ambition aimed at the formation of a new school, by blending with the easy flowing melody of his own country, the rich and multisonous harmony of Germany, in order the more effectually to rouse the sublimer feelings of the pious, and the greater passions of the tragic muse. This eminent musician, the friend of Paesiello, Cimarosa, and Gugliani, and the pride of his country, died at Naples in the autumn of 1824, in the ninety-first year of his age.

WHITFIELD FOND OF LIVELY MUSIC.

Whitfield, whose methodistical eloquence drew, during a considerable part of the 18th century, such crowds of the "pious over-much" to his tabernacles in Moorfields and Tottenham-court Road, was almost as much attached to the charms of cheerful melody as to his own Arminian doctrines. His enthusiasm and love of singularity,

not confined to his praying and his preaching, were carried into his partiality for music; and, decidedly averse to all cathedral and church composition, especially the "linked sweetness *long* drawn out" of our parochial psalmody, he would not suffer a bar of it to be vociferated under either of his conventicle roofs, nor any thing less lively than ballad airs; urging, in defence of his sprightly taste, that it was shameful to praise God in the drawling strains of the church, and downright profaneness to let the devil have all pretty tunes to himself.

DE AMICIS.

Anna De Amicis, an Italian vocalist, performed, about 1773, in the comic operas at the King's Theatre. Her extraordinary powers induced John Christian Bach to remove her into the serious opera; in the principal parts of which she acquitted herself with the highest eclat. The figure and gestures of this lady were conspicuously elegant and graceful; her countenance, though not exquisitely beautiful, was singularly pleasing, and stamped with a character of peculiar interest; and her voice and style of intonation were incomparably polished and sweet. She had not a motion that did not charm the eye, nor a tone but that delighted and ravished the ear.

De Amicis afterwards held the first rank among

the female singers in the serious operas of Naples and the other capitals of Italy.

THE CHAPEL SANTO FILIPPO NERI.

This structure, in the Chiesa Nova, at Rome, is the common place of interment for the singers of the pontifical chapel. The following is the remarkable epitaph inscribed on the walls of the chapel :—

Cantores pontificii,
Ne quos vivos,
Concors melodia junxit,
Mortuos corporis discors resoluti dissolveret,
Hic una condi voluêre.

The pontifical singers,
Anxious that those
Whom harmony united in life,
Should not be separated in death,
Wished this to be their common burial-place.

GEORGE THE THIRD.

George the Third ranked high as a lover and patron of music. Early in life he evinced a strong predilection for its innocent and intellectual gratification, availed himself of Handel's instructions on the harpsichord, and practised and listened to the best compositions, till he formed his taste, and imbibed such correct notions of the principles of the art, as to be qualified to compose. Among the many pleasing offsprings

of his Majesty's imagination, is the melody applied to the song "In love, should we meet a fond pair," in the opera of *Love in a Village*, which is both original and interesting, and manifests an easy and elegant conception. Throughout a long reign, this sovereign continued to cultivate his musical taste and judgment, and acquired as accurate and nice a discrimination in regard of some of the greatest composers, and the respective compositions of each, as compared with themselves, as could be boasted by the first masters of his time. A stronger proof of these facts the compiler of this work could not receive, than that afforded him by the observations of his friend the late Sir William Parsons, on the subject of his Majesty's critical knowledge of the beauties of our best ecclesiastical composers.

As a patron of music and musicians, George the Third holds a conspicuous station among the sceptred amateurs of the eighteenth century. Dr. Boyce, Dr. Nares, Dr. Sir William Parsons, Stanley, Kelway, Roch, and Abel, Joah Bates, Cramer the violinist, Harrison the singer, and many other distinguished composers and performers, enjoyed individually his Majesty's favorable notice; while by his munificent support of the Concert of Antient Music, and the oratorios, one or other of which, for many successive years, he regularly attended, the whole musical profes-

sion was honored and benefited. The idea of the commemoration of Handel was no sooner suggested to the King than he granted five hundred pounds towards the expenses. He graciously promised his patronage of the magnificent undertaking, and accordingly, accompanied by the Queen and Royal Family, honored each day's performance with his presence.

ACADEMIE ROYAL DE MUSIC, OR THE GRAND OPERA, AT PARIS.

The French, like the Italians, have a theatre appropriated to what may be styled Legitimate Opera; that is, a dramatic performance consisting solely of music and singing. Dancing forms the after-piece. There is an evident endeavour to render this establishment perfect in its kind, and with regard to three requisites, the design has succeeded. The music, the dancing, and the mechanism and management of scenery, cannot be surpassed. They exceed the expectations of the stranger, notwithstanding all he has heard of them. The building is handsome; but it is the interior which displays one of the finest areas in the world; white, green, and gold, are here judiciously mingled. The middle and the side boxes are each crowned with a bold, flattened arch, the effect of which is magnificent; and these are supported by immense fluted pillars, which

greatly relieve the usual monotony of the entire range. The King's Box is, as in all the other theatres, blue velvet and gold. Here it is sumptuous, and the drop-scene, a painted curtain with a deep gilt fringe, adds to the splendor, by the rich and admirable manner in which it is executed. The ceiling is a beautiful low dome: the Muses are not so well painted as Paris might have expected: the chandelier is of the grandest order; and, altogether, this theatre is worthy of a visit, even divested of its shows. Some of the scenes, particularly the architectural, are of the most elevated character: nor is the band exceeded by that of any theatre in Europe. The poetry that constitutes the dramas, though superior to the Italian, seldom displays genius. *Le Devin du Village*, where the music and the words (by Rousseau) are equally fascinating, is frequently played, and the compositions of German and Italian musicians of a high rank, furnish many a luxurious treat to the amateur, under the hands of the immense orchestra. The French music, in general, pleases, but does not enrapture. The most striking deficiency at this theatre is in the department of singing,—the art in which the majority of the visitors feel more interested, than in any other an Opera-house can furnish. The best of their performers may be classed with those whom we consider as secondary; and truly

mortifying is it to the unapprized frequenter of one of the first theatres in Europe, to find *Armidas*, *Didos*, and *Eneases*, personated by those who would, with more justice, represent their confidants.

To the Opera is attached the celebrated Conservatory of Music, where Government affords every encouragement to talent, by maintaining a number of scholars, and providing them with eminent instructors. The orchestras throughout Paris are supplied from this academy, and the number of fine performers is almost incredible. There is also in this building (Rue Bergere) a school for declamation, in which Talma is one of the tutors. The most eminent of the French singers, Garat, though far advanced in life, and merely a performer in concerts, may yet be heard once or twice in the spring, and, in the winter, in private concerts. The musicians give a high character of his talents; but his powers never equalled those of Braham, who, like Catalani among the females, has, among male singers, no equal anywhere.

FRANCESCO GEMINIANI.

Of the many excellent instrumental composers and performers, in the seventeenth and eighteenth centuries, no one, perhaps, deserves a more distinguished place than the ingenious and justly-

admired Francesco Geminiani. This well-known musician, and prominent ornament of the age his abilities adorned, was a native of the principality of Lucca, and born in the year 1666. Early in life, he cultivated, and excelled in the performance of, the violin; on which instrument, after receiving theoretical lessons from Alessandro Scarlatti, he was instructed by Carlo Ambrogio Lunati, of Milan, (more generally known by the appellation of IL GOBBO della Regina,) a highly celebrated performer on that instrument, and who, in the music of an opera, entitled *Ariberto and Flavio*, which, in 1684, he produced for the Venetian theatre, displayed considerable talents, as a man of science and fancy. His second instrumental tutor, was Corelli, whose disciple he continued till he had finished his studies, conferring, by his great excellence, much honor, both on himself and his illustrious master.

Geminiani, when he left Rome, where Corelli was then flourishing, went to Naples, preceded by a degree of fame which secured his most favorable reception, and placed him at the head of the orchestra. If, however, we are to credit Barbella, the impetuosity of his feelings, and the fire of his genius, too ardent for his judgment, rendered him so vague and unsteady a *timeist*, that, instead of guiding, com-

bining, and giving concinnity to the performers under his direction, he disordered their motions; embarrassed their execution, and, in a word, threw the whole band into confusion.

In the year 1714, he came to England, where his exquisite powers, as a solo performer, commanded universal admiration, and excited among the nobility and gentry a contention for the honor of patronising such rare abilities. Among the exalted rivals in this munificent pursuit was the German Baron, Kilmarsegge, chamberlain to George the First, as Elector of Hanover, and a great favorite of the King. To that nobleman Geminiani particularly attached himself, and, accordingly, dedicated to him his first work—a set of Twelve Sonatas. Not only was the style of these pieces peculiarly elegant, but many of the passages were so florid, elaborate, and difficult of execution, that few persons were adequate to their performance; yet all allowed their extraordinary merit, and many pronounced them superior to those of Corelli.

The appearance of this work rendered it doubtful, whether skill in execution, or taste in composition, constituted the predominant excellence of Geminiani; and so high was the esteem he enjoyed among the lovers of instrumental music, that it is difficult to say, had he duly regarded his interest, to what extent he

might not have availed himself of public and private favor. Kilmarsegge was so sensible of the extraordinary extent of his talents, as to become anxious to procure him a more effective patronage than his own; and represented his merits to the notice of the King, who, looking over his work, became desirous to hear some of the pieces performed by the author. The Baron immediately communicated to Geminiani the agreeable intelligence; and soon after, accompanied, at his own earnest request, by Handel on the harpsichord, he so acquitted himself, as not only to delight his royal auditor, but to confirm, in the general opinion, the superiority of the violin over all other stringed instruments.

In 1726, he arranged Corelli's first six solos as concertos, and soon after, the last six. He also similarly treated six of the same composer's sonatas, and in some additional *parts*, imitated their style with an exactitude that at once manifested his flexible ingenuity, and his judicious reverence for his originals. Encouraged, however, as he might be considered, by the success of this undertaking, to proceed in the exercise of his powers, six years elapsed before another work appeared; when he produced his first set of concertos, which were soon followed by a second set, the merits of which established his character, as the most eminent master in that

species of composition. His second set of solos, (admired more than practised, and practised more than performed,) was printed in 1739; and his third set of concertos, (laboured, difficult, and fantastic,) in the year 1741. Three years after this, he published his long-promised, and once impatiently-expected, work, entitled *Guida Armonica*. This didactic production possessed many recommendatory qualities; many combinations, modulations, and cadences, calculated to create, and to advance the science and taste of a *tyro;* but it appeared too late. Indolence had suffered the influence of his name to diminish, and his style and ideas to be superseded by the more fashionable manner, and more novel conceptions, of new candidates for favor and fame.

This work, five years afterwards, was succeeded by his "*Treatise on Good Taste,*" and his "*Rules for playing in Good Taste.*" And, in 1748, he brought forward his "*Art of Playing the Violin;*" at that time a highly useful work, and, indeed, superior to any similar publication then extant.

About 1756, Geminiani was struck with a most curious and fantastic idea; that of a piece, the performance of which should represent to the imagination all the events in the episode of the thirteenth book of Tasso's Jerusalem. So

that more than sixty years ago, the folly commenced of attempting to narrate and instruct, describe and inform, by the ambiguous medium of instrumental sounds! These works, two books of *Harpsichord Pieces*, and two others upon the *Art of Accompaniment*, comprise the whole of this musician's publications.

In 1750, Geminiani went to Paris, where he continued about five years; after which, he returned to England, and published a new edition of his two first sets of concertos. In 1761, he visited Ireland, in order to spend some time with his favorite and affectionate scholar, Dubourg, master of the King's band in Dublin; and died in that city on the 17th of September, 1762, aged 96.

It has been a subject of dispute, whether this ingenious musician was gifted with a creative genius, or only possessed ordinary abilities, cultivated to that degree to assume the character of originality, and give, by a *conceded* authority, the tone to the national taste. His productions, though generally scientific, ornate, and sometimes highly pathetic, do not, it must in candor be admitted, present evidences of those extensive, variegated, and ductile powers, necessary to dramatic composition; nor did he make a single effort demonstrative of the talent of associating music with poetry,—of painting

sentiments by sounds. In a word, endowed with feeling, a respectable master of the laws of harmony, and acquainted with many of the secrets of fine composition, Geminiani was not less qualified to move the soul, than to gratify the sense: yet truth, after being just to his real deserts, will affirm, that his bass is not uniformly the most select; that his melody is frequently irregular in its phrase and measure; and that, on the whole, he is decidedly inferior to Corelli, to whom, by his admirers, he has been too frequently and too fondly compared.

HANDEL'S DESPOTISM.

Doctor Morell, who wrote Oratorios for Mr. Handel, took, on one occasion, the liberty to suggest to him, in the most respectful manner, that the music he had set to some lines of his was quite opposite to the sense of the words. Instead of taking this friendly hint as he ought to have done, from one who (although not a Pindar) was, at least, a better judge of poetry than the musician, he looked upon the advice as insulting to his talents, and cried out with all the violence of affronted pride, "Vat! you teach me music? De music be good music. Dom your words! Here, (thrumming his harpsichord,) here be my idea; go you make vord to dat."

MAELZEL.

N. Maelzel, born in 1776, and the first mechanician of the Emperor of Austria, was a native of Regensburg. At Vienna, where he resided in the year 1800, he constructed an instrument, which, by the descent of a weight attached to a revolving wheel, performed a variety of Turkish compositions, and comprised in itself all the powers of a complete military band. Its effect was so surprising and attractive, that soon after the instrument had been exhibited, it was sold to an Hungarian nobleman for three thousand guineas. This encouragement stimulated the inventor's endeavour to improve upon his original plan; and, in 1806, he produced, in Paris, his *Panharmonicon*, founded on his first design; and which produced him the sum of twenty-five thousand dollars. Among the pieces performed by this improved and most ingenious piece of mechanism, were the *Echo* of Cherubini, and several compositions of Haydn, Mozart, Steibelt, and other distinguished masters, with all the lights and shades of *forte* and *piano*, and every variety of expression intended by the composers.

After the sale of this second production of his inventive talents and mechanical knowledge, Maelzel quitted Paris for Munich, where he

gave a new proof of his extraordinary ingenuity, by the invention of a *Musical Automaton*. A concert performed in the presence of the court, and afterwards before the public, by this novel and curious piece of machinery, excited a higher admiration than even his former contrivances, and spread his name through Europe. This astonishing effort of mechanical art he afterwards carried to Vienna, in which city it awakened the wonder of all who heard it, and was described in the public journals, in terms of astonishment and the warmest eulogium.

The next surprising work of the kind produced by the singular genius of Maelzel, was an automaton chess-player, which performed prodigies; and, while it surprised, puzzled the penetration of all who witnessed its moves on the board. This unrivalled construction was followed by the invention of the *Metronome*, an implement contrived for counting and fixing the time, in the performance of every species of musical composition. The value of this little machine has been demonstrated by experience; and its adoption in practice has become very general in England as well as on the Continent.

PURCELL'S OPINION OF THE ITALIAN MUSIC.

In the preface to his sonatas, Purcell thus expresses his sentiments respecting the Italian

music. Speaking of his own publication, he says, "For its author, he has faithfully endeavoured a just imitation of the most famed Italian masters, principally to bring the seriousness and gravity of that sort of music into vogue and reputation among our countrymen, whose humour 'tis time now should begin to loathe the levity and balladry of our neighbours. The attempt he confesses to be bold and daring, there being pens and artists of more eminent abilities, much better qualified for the employment than his or himself, which he well hopes these weak endeavours will, in due time, provoke and inflame to a more accurate undertaking. He is not ashamed to own his unskilfulness in the Italian language, but that is the unhappiness of his education, which cannot justly be counted his fault; however, he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian notes, or elegancy of their compositions."

A FACT, LITTLE KNOWN.

It is known to very few of the innumerable admirers of Handel's *Messiah*, that the final air, "If God is for us, who shall be against us?" which now, very properly, is always sung by a tenor voice, was designed by the composer to be performed by a soprano. This fact is rendered

manifest by a manuscript score of the oratorio, made while the composer was in Ireland, by Smith, his amanuensis, for the use of Mr. Edmund Broderip, of Wells.

LORD ABINGDON.

While Lord Abingdon's musical taste was evinced by the excellence of his performance on the flute, an instrument to the tones and general effect of which he was peculiarly attached, his scientific knowledge was demonstrated by his various compositions, produced for his own practice, and his friendly feelings towards the musical profession, by his very liberal pecuniary contribution in support of the concerts in Hanover-square, founded on those of Bach and Abel. It was by his lordship's advice and influence that Haydn was engaged to come to England, to compose for, and direct, those performances; but his lordship's secession from the concern, after expending a thousand pounds in its support, annulled the agreement, and disappointed the great German master. The concerts, which were called professional, had, till about the year 1790, been partially successful, under Lord Abingdon's interest and personal superintendence; but Salomon not having been included in the list of performers, he considered the omission as an insult to his talents, and took advan-

tage of the non-engagement of Haydn, by going to Germany, and bringing him with him to London, for the express purpose of placing him at the head of a series of concerts which he had determined to undertake on his own account.

These performances were tolerably successful; but, though composed for, and conducted by, the first of the then living masters, they could not be justly compared with those of the rival concern, which, besides the relics of the advantage it had experienced under Lord Abingdon's personal auspices, included in its band a great number of the most distinguished executants not only in England, but in Europe; and among whom was Frederic-Hermann Graf, whose symphonies, composed for that undertaking, were of the first order of excellence.

EFFECTS OF MUSIC ON ANIMALS.

A Captain of the regiment of Navarre, being imprisoned, for having spoken too freely of Louvois, the French Minister, he begged leave of the Governor to send for his lute, to soften his confinement. After four days' playing, he was greatly astonished to see the mice come out of their holes, and the spiders descend from their webs, and form a circle around him, as if to listen to the tones of his instrument. He was at first so struck with the sight, that he dropped his

lute, when the whole of his strange auditory instantly retired quietly into their respective lodgings. On his resuming his performance, the spiders and mice again crept forth, and listened; and every day they increased in number, till, at last, there would be upwards of a hundred of these musical amateurs collected together. As the presence of such an audience was not, at all times, equally agreeable, the officer procured from one of the gaolers a cat, which he shut up in a cage, when he had no objection to see company, and let loose when he preferred to be alone; thus converting into a pleasant sort of comedy, the passion of his mute associates, for musical sounds.

"I long doubted the truth of this story," says Sir John Hawkins, "but it was confirmed to me by Mr. P., an attendant of the Duchess of V., a man of merit and probity, who played upon several instruments with the utmost excellence. He told me that, being at ——, he went up into the chamber to refresh himself till supper-time; he had not played a quarter of an hour, when he saw several spiders descend from the ceiling, who came and arranged themselves about the table to hear him play; at which he was greatly surprised; but this did not interrupt him, he being willing to see the end of so singular an occurrence. They remained on the table till some-

body came to tell him supper was ready; when having ceased to play, he told me, that these insects mounted to their webs, to which he would suffer no injury to be done. It was a diversion with which he often entertained himself, out of curiosity."

A still more decisive proof of the power of music over animals, is furnished by a gentleman, in the East India Company's service, who, in a letter from Patna, near Bengal, dated in 1788, speaking of the travelling Faquirs, who wander about the country, says, "One of them called a few days ago at my house, who had a beautiful large snake in a basket, which he made to rise up, and dance to the tune of a pipe on which he played. My out-houses and farm-yard being much infested with snakes, who destroyed my poultry, and even my cattle, one of my servants asked the man, if he could pipe these snakes out of their holes, and catch them. He answered in the affirmative; and, being conducted to a place where a snake had been seen, began to play on his pipe; in a short time the snake came gliding towards him, and was caught. He then tried again, and had not continued five minutes, when an immense large Copra Capelle, the most venomous kind of serpent, thrust his head out of a hole in the room: when the man saw it, he approached nearer, and piped more

vehemently, until the snake was half out, and ready to dart at him; he then piped with one hand only, and advanced the other under the snake, as it was raising itself to make a spring. The reptile darting at him, he dexterously seized it by the tail, and held it fast until my servants dispatched it. In the space of an hour, the Faquir, by the same means, caught five very venomous snakes, close about my house."

MARSHAL SAXE'S MINUET.

Who was the composer of that old and celebrated melody, called *Marshal's Saxe's Minuet*, has long been unknown; but its merit, as a simple, agreeable, and striking little composition, has been acknowledged by every competent judge. George the Third, one of whose greatest delights was to see the young Princesses dance, always preferred to have their graceful motions accompanied by this minuet. Though the prominent feature in this brief movement is the original and unique cast of its passages, it possesses other distinguished beauties; and the decided preference given to it by his Majesty, was one, among the numerous proofs, which he gave of his musical taste.

PURCELL'S DEATH AND BURIAL-PLACE.

Purcell died on the twenty-first day of November, 1695, of a cold, occasioned, as com-

monly reported, by his being kept too long at his own door, when he returned home late one night: but the cause of his dissolution, at so early an age as thirty-seven, was, more probably, a consumption, induced by free living and irregular hours. He was buried in Westminster Abbey. On a tablet fixed to a pillar, before which formerly stood the organ, is the following inscription, as elegant as simple, as just as elegant:—

"Here lyes
Henry Purcell, Esq;
Who left this life,
And is gone to that blessed place,
Where only his harmony can be exceeded.
Obiit 21mo. die Novembris.
Anno Ætatis suæ 37mo,
Annoq; Domini 1695."

FARINELLI.

When the celebrated Italian singer, Farinelli, attended his first private rehearsal in England, in 1714, Lord Cowper, who was then the principal manager of the Opera, observing that the band did not follow him, but were all staring with wonder, desired them to be more attentive. They all confessed, that they were unable to keep pace with him, having been not only disabled by astonishment, but overpowered by his talents.

Of all the excellences of Farinelli, there was

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FARINELLI.

none in which he so far surpassed all other singers, and astonished the public, as in the swell of his voice; which, by the natural formation of his lungs, and his artificial economy of breath, he was able to protract to such a length, as to excite incredulity even in those who heard him. Some persons actually imagined, that he had the latent help of some instrument, by which the tone was continued, while he renewed his powers by respiration.

When Farinelli first visited the Court of Philip V., King of Spain, where he became afterwards so great a favorite, that monarch was labouring under a total dejection of spirits, which rendered him incapable of attending council, or transacting the affairs of State; and had the still more singular effect, of making him refuse to be shaved. The Queen, who had in vain tried every common expedient that was likely to contribute to his recovery, determined that an experiment should be made of the effects of music upon the King, who was extremely sensible of its charms. Her Majesty contrived that there should be a concert in a room adjoining to the King's apartment, in which Farinelli, who had never, as yet, performed before the King, should sing one of his most captivating songs. Philip appeared at first surprised, then moved; and, at the end of the second air, called for Farinelli into the royal apartment; loaded him

with compliments and caresses; asked him how he could sufficiently reward such talents; and assured him that he could refuse him nothing. Farinelli, as previously instructed, only begged that his Majesty would permit his attendants to shave and dress him, and that he would endeavour to appear in council as usual. From this moment the King's disease abated; and the singer had, ere long, all the honor of effecting a complete cure. By singing to his Majesty every evening, he increased the royal favor to such a degree, that he was regarded as first Minister; but what is still more extraordinary, instead of becoming intoxicated or giddy with his elevation, Farinelli, never forgetting that he was a musician, behaved to the Spanish nobles about the court with such respect and propriety, that, instead of envying his fortune, they honored him with their esteem and confidence.

With the successor of Philip, Farinelli had the good fortune to be equally a favorite; but on the accession of Charles III. a great reverse took place. From the moment that prince ascended the Spanish throne, he never would suffer an Italian opera to be performed, either at Madrid or Aranjuez. Some of the Grandees spoke to his Majesty in favor of Farinelli, and were so generous as to recommend him as a truly honest man, who had never abused the confidence of their former masters, but con-

stantly employed his credit to do all the good that was in his power. His Majesty owned that all this was very well; but would, on no account, hear of his remaining in Spain. He was pleased, however, to order him a pension of two thousand doubloons. To some persons who, after the departure of Farinelli, asked the King, if he ever intended to order an opera for the diversion of the Queen, who loved music, he sternly replied, *Ni agora ni nunca;* "Neither now nor ever."

Among many instances which are recorded of Farinelli's suavity of conduct, while resident at the Court of Spain, there is, perhaps, no one which gives a better insight into his character, than one of which his tailor was the hero. Having ordered a superb suit of clothes for a gala at court, the tailor brought it home, and he asked him for his bill. "I have made no bill," said the tailor, "nor shall I ever make one; but, instead of money, I have to solicit a favor. I know that what I ask is inestimable, and a gift worthy of a monarch; but, since I have had the honor to work for a person of whom every one speaks with rapture, all the payment I shall ever require will be a *song.*" Farinelli tried in vain to prevail on the tailor to take his money. At length, after a long debate,

giving way to the earnest entreaties of the anxious tradesman, and flattered, perhaps, more by the singularity of the adventure than by all the applause he had hitherto received, he took him into his music-room, and sung to him some of his most brilliant airs, taking pleasure in the astonishment of his ravished hearer; and the more his auditor seemed surprised and affected, the more Farinelli exerted himself in every species of excellence. When he had concluded, the tailor, overcome with ecstasy, thanked him in the most rapturous and grateful manner, and prepared to retire. "No," said Farinelli, "I am a little proud; and it is, perhaps, from that circumstance I have acquired some small degree of superiority over other singers; I have given way to *your* weakness; it is but fair, that in your turn, you should indulge me in *mine*." Then, taking out his purse, he insisted on his receiving a sum amounting to nearly double the worth of the suit of clothes.

SINGING BIRDS.

Birds in a wild state do not commonly sing above ten weeks in the year, and it is the male birds alone which sing. Buffon, and some other naturalists, ascribe their singing to a desire of pleasing their mates during the period of incu-

bation; but, however agreeable to the fancy this theory may be, we cannot reconcile it with many known facts. No reason has yet been suggested, if any exists, why singing should not be common to the whole feathered tribe; and yet by far the greater part of birds do not sing at all: neither, among those who do sing, is the exercise of their vocal powers confined to periods of joy alone. Thus, the nightingale oft

——————" sings
Her sorrows through the night, and on the bough,
Sole sitting, still at every dying fall
Takes up again her lamentable strain
Of winding woe; till wide around, the woods
Sigh to her song, and with her wail resound."

THOMSON.

Persons who have not attended to the notes of birds, suppose, that those of every species utter exactly the same notes and passages; but, although there is a general resemblance, many material variations may be discovered by a skilful ear; thus, the London bird-catchers prefer the song of the Kentish goldfinches, and that of the Essex chaffinches, and the Surrey nightingales to those of Middlesex. These differences in the songs of birds of the same species, cannot, perhaps, be compared to any thing more apposite than the varieties of provincial dialects.

The nightingale seems to have been almost universally fixed upon as the most capital of *singing*-birds. One reason for this preference may be, that it sings in the night; hence Shakspeare says,

" The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren."

The bird which approaches nearest to the excellence of the nightingale, in all respects, is the sky-lark. It would, perhaps, be more on equality with it, did it not partake so much of the nature of the American mocking-bird. The sky-lark, even after it has become perfect in its parent note, will catch the note of any other bird which hangs near it. For this reason, bird-fanciers often place the sky-lark next one which has not been long caught, in order, as they term it, to keep the caged sky-lark *honest*.

Almost all travellers agree, that the harmony of the groves of Europe is superior to that of the other parts of the globe. The poet of the *Seasons*, in noticing this superiority in the European birds, regards it as a sort of compensation for their great inferiority in point of gaudy plumage. The canary, which ranks so high among our caged singing-birds, forms no exception to this remark. Few persons who keep canary birds,

are, perhaps, aware, that they sing chiefly either the tit-lark or nightingale notes; their plumage is of a foreign clime, but their music is altogether European. When imported directly from the Canary islands, they have seldom any song at all, nor, until they have the advantage of a Tyrolese education, have they the least chance of being raised into estimation as singers. It is not, however, by importation that the breed is now kept up. Most of those canary birds which are brought to England from the Continent have been educated by parents, the progenitors of which were instructed by nightingales.

PURCELL'S EPITAPH.

The author of Purcell's epitaph is not known; but the object of its eulogy was too worthy of all that could be said of him, not to render it valuable and curious:—

Plaudite felices superi tanto hospite; nostris
Præfuerat, vestris additur ille choris:
Invidia nec vobis Purcellum terra reposcat,
Questa decus secli, deliciasque breves.
Tam cito decessisse, modus cui singulu debet
Musa, prophana suos religiosa suos.
Vivit Io et vivat, dum vicina organa spirant,
Dumque colet numeris turba canora Dcum.

TRANSLATION.

" Applaud so great a guest, celestial Powers!
Who now resides with you, but once was ours;

Yet let invidious earth no more reclaim
Her short-lived fav'rite and her chiefest fame;
Complaining that so prematurely dy'd
Good nature's pleasure and devotion's pride.
Dy'd! no, he lives while yonder organs sound,
And sacred echoes to the choir rebound."

MADAME CATALANI.

Madame Angelica Catalani, who was born at Sinigaglia, in the Roman States, in 1780, was educated at the convent of Gubio, where her exquisite voice rendered her so conspicuous, that the nuns, jealous of her superiority, succeeded in getting her prohibited from singing in the church. At the age of fourteen, she quitted the convent, and made such rapid progress in music, that she soon ventured to compete with the two famous singers, Marchesi and Crescentini. She shone successively at the theatres of Venice, Milan, Florence, and Rome; and was then invited to Lisbon, where she remained four years, with a pension of twenty-four thousand cruzados. She next proceeded to Madrid, with letters of recommendation to the Queen, who loaded her with favors. One concert which she gave in that capital produced upwards of three thousand guineas. England was the next theatre of her exertions; and, during her first stay here, she is said to have realized upwards of 50,000*l*. She

afterwards visited all the different Courts of Europe, and was every where received with a degree of distinction and liberality never before, perhaps, experienced by any public singer.

At Berlin, she received a complimentary letter from the King of Prussia, written with his own hand, accompanied by the grand medal of the Academy.

The Emperor of Austria presented her with a superb ornament of opal and diamonds; and the magistracy of Vienna, to manifest their sense of her charitable contributions to the institutions of that capital, struck a medal to her honor.

The Emperor and Empress of Russia, on her departure from St. Petersburgh, embraced her at parting, and loaded her with rich presents, consisting of a girdle of diamonds, and other ornaments. During the four months that she remained at St. Petersburgh, she realized fifteen thousand guineas!

The late King of Wirtemberg was so captivated with her performance, that, on his death, which happened soon after her arrival at Stutgard, her name was among the last words that he uttered.

One of the most striking characteristics of Madame Catalani's voice, is—force. Indeed, distance is absolutely indispensable to the true enjoyment, to the forming a true notion, of her

wonderful powers. Her brilliant tones are calculated to operate through a vast space; and, on persons near to her, the impression is often overpowering.

At a rehearsal at the Argyll-rooms, the younger Linley was so astonished with the grandeur with which the song of *Della Superba Roma* burst from her lips, that, forgetting his own task, he played a wrong note; and, on being rebuked for it by the fair syren, he fainted, and dropped from his seat!

"SHUT THE DOOR."

Among the peculiarities of Dr. Burney, were two of a very innocent kind: the first was, the constant possession of wine of the best vintage; the next, the dread of a current of air. "Shut the door," was the first salutation uttered by him to any one who entered his apartment; and but few of his associates ever neglected the rule. This custom did not abandon him on the most trying occasions; for having been robbed by footpads, while returning home one evening in his carriage to Chelsea Hospital, of which national asylum he was organist, he called them back, as they were making off, exclaiming to them, in his usual peremptory tone, "Shut the door!" A voice so commanding had the desired effect,—he was instantly obeyed.

MRS. PRITCHARD AND THE FIDDLER.

The celebrated actress, Mrs. Pritchard, having retired with her family, during the summer, into a country village, went one evening to see a play acted in a barn, in which she engaged one of the best and most conspicuous seats. The scenes of the little theatre were made of pasteboard; the clothes such as the manager could borrow or purchase; and the orchestra was filled with one single *crowdero*. The actors were uncelebrated, it is true, but they did their best. Mrs. Pritchard, however, instead of putting up with such fare as the country afforded, laughed so loudly and incessantly at the business of the scene, that the rustic audience were offended. A spectator intimating to the fiddler, that he knew her,—that she was the great Mrs. Pritchard, of the Theatre-Royal in London,—"Then I'll give her a hint presently," said he; and immediately played the first tune in the Beggars Opera:—

> "Through all the employments of life,
> Each neighbour abuses his brother," &c.

"Come, let us be gone,' said Mrs. Pritchard, "we are discovered; that fiddler is a clever fellow." And, as she crossed over the stage to the door, she dropped him a courtesy, and thanked him for his seasonable admonition.

THE PROFANE COW, AND SONG OF "DE COLAS."

On the ninth of September, 1605, a man was killed by a protestant in the *Rue de la Harpe*, at Paris, for singing the song, "De Colas." This song was composed by a seditious faction, with the intention of provoking the Huguenots, upon the subject of a cow which had walked into one of their churches during the performance of divine service, and which cow, for her impious intrusion, had been condemned to death, and made to suffer her sentence. The sacrilegious animal having belonged to a very poor man, named Colas, a contribution was levied in every town and village of France, for his indemnification. The day after the murder, it was forbidden, under the penalty of being hanged, to sing this song in the street; and it was dangerous even to hum the tune.

HANDEL.

George Frederic Handel, the son of a physician, by a second wife, was born on the 24th of February, 1684, at Halle, a city in the circle of Upper Saxony. The policy and wisdom of his father designed him for the profession of the law; but by nature he was qualified, and destined, for a profession more admired

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HANDEL.

than honored, and better extolled than rewarded. Sensible of this, the physician beheld with concern the early propensity of his son, and, while he anxiously avoided all musical connexions, banished from his house every kind of musical instrument. The child, while under the tender age of seven years, and before he had been to a public school, or, perhaps, had seen a harpsichord, discovered his *ear* by the spontaneous notes of his voice; and having, notwithstanding the consequent caution of his father, obtained the opportunity of hearing some performer on that instrument, the pleasure he received, instigated the endeavour to acquire the means of practice, though he could devise none for procuring the advantage of an instructor. His secret study was a room in the attic story of his father's house, into which he contrived to get conveyed a small clavichord. Such was the force, or light, of simple nature, that, without the subsidiary guidance of a master, his finger found its way on the key-board, and his ear directed it to the production, both of melody and harmony! At least, like Orpheus, he achieved so much, as to give birth to a wondrous story.

About this time, Dr. Handel determining on a journey, to see his son by a former wife, who was then living with the Duke of Saxe-Weissenfells, George Frederic, anxious to visit

his half-brother, pressed to be permitted to accompany his father; and, on being refused, watched the departure of the carriage; when, following it, and adding tears to his solicitations, the tenderness of a parent prevailed, and he was taken up. Arrived at the court of the Duke, he soon discovered the concert-room, and instantly placed himself at the harpsichord. This self-indulgence escaped particular notice; but, a morning or two afterwards, finding means, just after the service, to steal to the organ in the chapel, and, touching the instrument before the Duke had departed, by the unusual style of his performance, he so attracted his Highness's attention, that he inquired who was playing. The astonishment expressed by the Duke on the performer's very extraordinary powers, when he learnt that the harmony proceeded from a child not yet eight years of age, and the persuasion he used with his father, to induce his indulgence of so uncommon an impulse, and so promising a gift of nature, gradually prevailed.

On his return to Halle, the future prince of modern musicians had the happiness to see himself placed under a master; and the tutor, whose good fortune procured him so illustrious a pupil, was Frederic William Zachan, a sound musician, and organist of the cathedral church of that city. After unfolding to his scholar the

general principles of his science, Zachan put into his hands, as the best comments upon his instruction, the works of the greatest Italian and German composers. From these fountains the young enthusiast drank so abundantly and rapidly, that he soon became familiar with the secrets of fine composition; and to his daily improving powers as an organ-performer, which, even during the first two years of his pupilage, enabled him to execute the cathedral duty, he added the composition of fugues upon subjects suggested by his own imagination, or furnished by the fancy of his tutor. At the age of nine, he composed motets for the church; and at thirteen, began to feel himself raised above the scope of any instruction Halle could offer. The following year, therefore, (1698,) he determined to visit Berlin. At that city, he found the opera flourishing, under the direction of Attilio and Buononcini. His premature abilities soon attracted general notice, and the king was so liberal as to propose to send him to Italy. Of this favor, however, the young musician was advised to decline the acceptance; he therefore returned to Halle. Soon afterwards, having the misfortune to lose his father, he meditated a change of residence. Several places offered themselves to his choice; but, for what reason is not known, he preferred Hamburg.

On his arival in that city, he found the opera little inferior to that of Berlin. A great master, Reinhard Keiser, patronised by the Duke of Mecklenburgh, was its director; and the concern was in a flourishing state. Keiser, however, a man of gaiety and expense, became so reduced in his circumstances, as to be under the necessity of absconding. Upon this occasion, Handel, who hitherto had only played a violin, contended with the performer of the second harpsichord, for Keiser's place. The struggle was arduous. But Handel's already well-known abilities biassed the numerous auditory; who, with their importunate clamours, fortified his pretensions, and constrained his competitor to retire. But his defeated opponent yielded indignantly, and resolved on revenge. Accordingly, one evening, when the opera was over, he followed his rival from the theatre, at a convenient place made a pass at him with his sword, and, but for a *score* of the piece performed that evening, which Handel happened to have under his coat, would, probably, have terminated his existence.

Violent measures, whether they fail or succeed, are seldom unimportant in their consequences. The attempt at Handel's life was obliged to produce his death, or his immediate elevation. Whatever, before, was thought of his talents, the ma-

lignity of his antagonist raised them still higher; the opera-managers, young as he then was, regarded him as qualified to be their composer; and, in a few weeks, a youth of fourteen justified their exalted opinion of his abilities, by producing a piece that ran thirty nights without intermission.

After staying at Hamburg about three years, and producing two other operas (*Florinda* and *Nerone*), Handel resolved to visit Italy. To this measure he was led, by the invitation of the Prince of Tuscany, brother to the Grand Duke, John Gaston de Medicis. Having heard the operas of *Almeria*, his first production, and *Florinda*, his second, the prince was ambitious of having such a genius at Florence; and, in 1702, was gratified with the production of *Roderigo*, the merits of which piece he acknowleged by a present of one hundred sequins, and a service of plate. From Florence, after continuing there about a year, Handel went to Venice, where he composed the opera of *Agrippina*, which was honored with a career of twenty-seven successive nights. His next visit was to Rome; where he was introduced to Cardinal Ottoboni; and (a gratification of which his great and ardent mind was much more sensible) became acquainted with the person and the talents of Corelli and Alessandro Scarlatti. From

Rome he passed on to Naples; whence, having seen as much of Italy as his curiosity or his profession required, he returned to Germany. Arriving at Hanover, he found Steffani honoring with his talents the place of *musician to the court*. Handel's relation to Sir John Hawkins of the manner in which one great genius received another, known to him only by his works and his fame, is not less honorable to the learned chapel-master of Hanover, than to the illustrious native of Halle. "When I first arrived at that city," says Handel, "I was a young man, under twenty. I was acquainted with the merits of Steffani, and he had heard of me. I understood somewhat of music, and could play pretty well on the organ. He received me with great kindness, and took an early opportunity to introduce me to the Princess Sophia, and the Elector's son; giving them to understand, that I was (as he was pleased to call me) a virtuoso in music. He obliged me with instructions for my conduct and behaviour during my residence at Hanover; and being called from the city to attend to matters of a public concern, he left me in possession of that favor and patronage which himself had enjoyed for a series of years."

The growing connexion between the courts of Hanover and London, begat in the scientific

German a desire to visit England. He was not long resolving on the journey. But before he again left Germany, he paid attention to his blind and aged mother, at Halle; saw his preceptor, Zachan; and took leave of some other of his friends. When he arrived in England, (in the winter of 1710,) the opera was under the management of Aaron Hill. The story of Rinaldo, from Tasso's *Gierusalemme*, wrought into an opera by Rossi, was put into his hands; and its success corresponded with the high expectation raised by the name of the composer. This justification of the terms in which fame had announced to the English the merits of the German musician, drew from our amateurs the warmest and most pressing solicitations, that he would make London the place of his future residence. But he resisted their importunities; and, after a twelvemonth's stay in England, returned to Hanover.

Soon after his arrival in that city, he composed for the Electoral Princess, Caroline, afterwards Queen of England, twelve chamber duetts, less simple, but quite as clear and unembarrassed in their texture, as those of Steffani; whose style, in these compositions, he avowedly and very successfully imitated. After remaining two years with the Elector, he was permitted, without any cessation or diminution of his salary, to revisit England. Arriving in London while the

treaty of the peace of Utrecht was in progress, he received a hint from court, that as, in the event of its expected conclusion the following year, a *Public Thanksgiving* would be ordered, it would be necessary that he should compose, for the occasion, a *Te Deum* and *Jubilate*. To this notice he attended: and the Queen was present at St. Paul's, to hear a composition, the pious object of which was, to return thanks to God for animating the hearts of the late belligerent sovereigns with a wish to spare the further effusion of the blood of their fellow-creatures. With this humane gratitude, the feelings of the Elector of Hanover did not, however, entirely coincide; and when, after the death of her Majesty, in 1714, he mounted the British throne, his newly-acquired glory was sullied by a mean sentiment of revenge towards a man of stupendous genius, whose fortunes he felt to be at his mercy. Handel's want of punctuality in the observance of his promise to return to Hanover, after a reasonable stay in England, might have found some grace; but, lending the assistance of his talents and science towards the celebration of a peace to which his Highness would have greatly preferred the continuance of bloodshed and depredation, the musician seemed to have forfeited all pretensions to pardon.

Whether the ill-disposition of George I. to-

wards Handel was more to be attributed to malignancy or littleness, cruelty or caprice, the liberal and good-natured Baron Kilmansegge contrived to ascertain. Forming a party to take the pleasure of a fine summer's day, on the Thames, he prevailed on the King to share the aquatic enjoyment: then, apprising Handel of the design, recommended him to compose some music for the occasion. This advice he followed, by producing those movements which constitute his celebrated *Water Music:* and they were performed under his own direction, in a barge attendant on that in which were the King and his party. The royal auditor had *ear* enough to be quickly convinced, to whose talents he owed his being regaled with strains so mellifluous and grand, so majestic and original; and, sensible of the attention paid him by a submission so ingeniously and handsomely expressed, after taking a moderate time to subdue, or to mitigate his lingering resentment, he expressed, through the medium of the baron, a desire to see the composer. An appropriate apology appeased the offended feelings of majesty, and, soon afterwards, procured the musician a pension of two hundred a year, in addition to the two hundred that had been granted him by Anne.

His recovery of the royal favor determined Handel to make England the country of his fu-

ture residence. The honor of his acquaintance was courted by the nobility and gentry: and, after spending some time at the mansion of Mr. Andrews, of Barn Elms, Surrey, he yielded to a pressing invitation from the highly-cultivated and tasteful Earl of Burlington, to make his lordship's house, in Piccadilly, his settled abode.

Here the course of his studies, which can scarcely be said to have been interrupted by his occasional direction of that nobleman's evening concerts, was regular and uniform. After a morning devoted to composition, he enjoyed at dinner the society of men distinguished for their genius or learning. At this hospitable mansion he resided three years; during which period, he produced three operas, (*Amalis*, *Theseus*, and *Pastor Fido*,) besides a variety of detached pieces, vocal and instrumental. In compliance with an invitation from the Duke of Chandos, he then undertook the conduct of the music of his Grace's chapel at Cannons. What advantages he derived from this new engagement, is not known; but the immense expense of erecting so superb a structure as that of which the chapel formed a portion, justifies the idea, that the offer made to Handel for quitting Burlington House, was munificent. Settled with the Duke, he commenced the composition of a suite of anthems. Disdaining all imitation, he mani-

fested in these productions a pure originality. Neither the admirers of Palestrina, of Allegri, nor of Foggia, found in them the style with which their ears were familiar, nor a single passage or idea indicative of an emulation of the elegant models of their favorite master. He sought a freer and a sweeter cast of melody; and to the purity and delicacy of those masters, and the mild and sober beauties of the English church-composers, added a richness, an animation, and a fire, that at once marked the copiousness of his invention, and his perfect power to form a style or manner for himself.

While with the Duke of Chandos, he partly composed and partly compiled, from a former production of his own upon the same subject, and bearing the same title, the music of his English *Acis and Galatea*, written for him by Gay; music that will never be heard by the amateur, but with a refined delight; never contemplated by the master without the highest admiration.

It was during the last year of his residence at Cannons, that he entered into his engagement with the principal nobility and gentry for composing and conducting operas, the performance of which constituted the object of what was called the *Royal Academy of Music*. Accordingly, his first measure was to seek and select vocal performers. For this purpose he went to

Dresden, where he found and engaged Senesino, Berenstadt, and Signora Margarita Durastanti, whom he brought with him to England. Though the subscription and views of the *Academy* were, at first, almost exclusively directed towards Handel, the institution was scarcely established, before Bononcini was invited from Rome. The arrival of this master was the commencement of a contest, which raged with fury, and would have continued much longer than it did, had not the belligerent parties been brought into close contact, by assembling their powers in a single piece. The great question respecting the comparative abilities of Handel, Bononcini, and Attilio, was determined by their conjunction in *Muzio Scævola*. Of this opera, Attilio composed the first act, Bononcini the second, and Handel the third; when the public judgment, by universally awarding the palm to the latter, terminated the competition, and left him without a rival. This victory, however, did not produce all the consequences that were hoped for, and expected: it did not reduce the adversaries of Handel to the necessity of a precipitate retreat, nor even leave the conqueror in possession of the field of battle. Indeed, after the decision just mentioned, some of the best compositions of Bononcini and Attilio, were composed and performed with applause. Han-

del, however, continued to fulfil his engagement with the opera subscribers till the year 1726; when his employment of Signora Faustina, laid the foundation for a dispute, which terminated in the subversion of the whole undertaking.

The applause so freely awarded, and the encouragement so liberally given, by an English audience, to public performers of any tolerable pretensions, are, too often, more than their confined understandings and limited intelligence can bear. Senesino, one of the many spoiled by favorable treatment, assumed an importance, which Handel (who, without being proud, was thoroughly sensible of the distance between a composer and a singer,) was little disposed to acknowledge. The master and the performer were, in consequence, never upon good terms: and when Faustina arrived, the struggle for preeminence that took place between that syren and her rival Cuzzoni, gave birth to a refractory and fiery spirit, which, involving that of Senesino, blazed with a triple force, and was not to be subdued, but by the destruction of the institution on which it fed. Handel seeing, or imagining that he saw, in the assumption of Senesino, the original cause, and, perhaps, continued support, of the female contention and rebellion, advised his discharge: the directors resisted,

and he refused to compose for him any longer. Under these inauspicious circumstances, the Academy tottered through two more years; when, after a career of more than nine, the whole concern became disjointed, and fell to pieces.

This dissolution determining the nobility to raise a new subscription for the establishment of an *opera* in Lincoln's-inn-fields, Handel, in conjunction with Heidegger, re-opened the Haymarket theatre. The term of their partnership was three years. The moment the agreement was signed, he departed for Italy, to complete his vocal corps. From that land of vocalists, he speedily returned with Fabri, and another evirato; as also the females Strada, surnamed del Po and Bertolli; and the next winter, commenced his contest with the Lincoln's-inn-fields coalition, by the presentation of his opera of *Lotharius*. Not dispirited by his indifferent success, at the expiration of his term with Heidegger, (during which were successively composed his operas of *Porus*, *Sosarmes*, *Orlando*, and *Ætius*,) he revisited Italy, and bringing from thence, among other singers, the much-admired Carestini, re-commenced his operations in the Haymarket, solely on his own account. His career was not very encouraging, nor that of his adversaries much more flattering than his

own. Though these results might have taught both parties, that *two* operas were more than the town would, or could, support, their only effect was a local and mutual change. The nobility, with Farinelli, Senesino, and Montagnana, returned to the Haymarket; and Handel, with Strada, Bertolli, and Waltz, went to Lincoln's-inn-fields. Unable to make here any stand against his wealthy and numerous opponents, Handel removed to Covent-garden.

Here, again, he proved an unequal antagonist for so powerful a phalanx as the nobility; and no stronger demonstration could be given of his high and intrepid spirit, than the firmness and resolution with which he so long withstood their united strength. But of the *native* worth of the noble directors, and of the *professional* characters of their vocal performers, he thought too humbly to be easily induced to submit to such adversaries. His unyielding fortitude, during three years of exertion at Covent-garden, drew from the funds almost the whole of his former savings; and the losses that could not conquer his indignant pride, preyed upon his prudential feelings, and injured his health. The waters of Tunbridge, assisted by a prescribed regimen, it was hoped, would repair his enfeebled frame, and fortify his mind: but neither the disorders of the body nor of the intellects,

when gradually and slowly contracted, are immediately remediable. To a failure of the rational faculty, was added the affliction of a stroke of the palsy; with his mental powers, he lost the command of his right hand. Happily he was advised to try the vapour-baths of Aix-la-Chapelle, the perspiration produced by which, (to the astonishment of every one,) speedily restored both his corporeal and intellectual vigour.

On his return to England, he made another effort at Covent-garden, where he performed his operas of *Atalante*, *Justin*, *Arminius*, and *Berenice*; but with little better success than he had before experienced. This induced, or rather necessitated, his seeking a provision against another immediate loss. An engagement with the Earl of Middlesex, afterwards Duke of Dorset, secured him an indemnity, under which he cheerfully commenced the composition of two new operas, *Faramond*, and *Alexander Severus*. After producing three other operas, *Xerxes*, *Hymen*, and *Deidamia*, all which were represented between the years 1737 and 1740, the genius of this illustrious master forsook the operatical province of composition, and took a new and nobler direction. A serious and settled reflection on the higher character of the *Concerto Spirituale*, so much cherished abroad, determined him to devote his future efforts to the production, and

public performance, of sacred music in England. Intimately acquainted with the language and sublimity of the Scriptures, he saw in the field they offered for the higher exercise, and fuller display, of his talents and science, an opportunity that it behoved him not to neglect.

In the instrumental anthems which he had composed for the Duke of Chandos, and four others performed at the coronation of the late king, his genius for the grand and solemn style of composition had been most successfully tried; and the very favorable reception of his oratorio of *Athaliah*, at Oxford, in 1733, on occasion of a solemnization of a *public act* in that University, seemed to assure him that a London audience, struck with the dignity of such music as he was conscious he could produce, and feeling the propriety of a sacred drama during the Lent season, would not fail to encourage the annual performance of oratorios in the metropolis. Of this, the recollection of the applause excited by the performance of his *Esther*, at the Academy of Ancient Music, in 1731, and of that oratorio, and his *Deborah*, at Covent-garden, in 1732, made him the more confident: and on his return from Aix-la-Chapelle, he began his preparations, by setting Dryden's Ode for St. Cecilia's Day, entitled *Alexander's Feast*. To the general beauty of his melody, appropriateness of ex-

pression, and richness of accompaniment, he added in this piece, all the regular majesty of legitimate fugue, emphatic bursts, and rolling fulness, of choral combination. And the additional gratification of being treated between the acts, with a concerto on the *rex instrumentorum*, by the finest organ executant, then living, rendered the whole so grateful to the general ear, that he resolved to pursue the scope offered to his genius by this magnificent species of entertainment.

Though several of his oratorial pieces were not *representative* (as *Alexander's Feast*, *L'Allegro ed Il Penseroso*, the *Occasional Oratorio*, *Israel in Egypt*, and the *Messiah*,) for the most part, they wore a dramatic form. And little as the manner of performing oratorios is adapted to the exhibition of a *dramatis personæ*, it must be confessed, that no trivial portion of interest is derived from a personification, in which each performer, speaking and singing in his appointed character, sustains, animates, and carries on, a regular and consistent story: and the ultimate and lasting fame of the above particular productions, though an argument in their favor, as sterling and sublime compositions, says nothing in contradiction to this position. The coldness, however, with which the *Messiah* was at first received, (a circumstance, we grant, not very

honourable to the taste of England's metropolis) seems to indicate some latent deficiency; and as that deficiency is not discoverable in the *music*, we naturally look for it in the *words;* and, recollecting that they are *sacred*, are obliged to ascribe to it the want of a consistent and dramatic series of incidents.

This transcendent oratorio was first performed at Covent-Garden Theatre, in the year 1741. Its unfavorable reception determined the composer (whose judgment of its superior merit could not be shaken by the injustice of an English audience) to try its effect on the more susceptible feelings of a Dublin auditory. In Ireland, it was heard with admiration. The expressive force and pathos of the recitatives and melodies, and the superlative grandeur of the choral part of the work, were equally felt; and the whole was hailed as a wonderful effort of the harmonic art. Taught by the better criticism of the sister kingdom, England, at his return, discovered the excellence to which she had been so unaccountably blind, and lavished her praises on what she had before dismissed with disgrace, or without approbation. His next sacred production was *Samson*, founded on the *Samson Agonistes* of Milton. The London amateurs, rendered wise by their former error, were alive to the excellence of a piece, which the

composer himself never knew, whether he ought to place above or beneath his *Messiah*, and were rapturous in their applause. He continued to delight his audiences with his own performances between the acts; and the favorable reception of a set of six concertos for the organ, which he had recently published, encouraged him to print a second set, consisting of twelve. These pieces, hastily produced, and consequently less elaborate, and of slighter texture, did not support the credit obtained for him by the former work, as a composer of instrumental music; and while the first set continued to be performed at every public and private concert, in every church, and in every chamber, the second laid quietly on the shelf, in comparative oblivion.

In the winter of 1742-3, a partial relapse into his former disorder obliged him to revisit the baths of Aix-la-Chapelle, the restorative effect of which permitted his speedy return; when a benevolence of sentiment, combined with feelings of gratitude, induced him not only to grant the performance of his *Messiah*, in aid of the finances of the Foundling Hospital, but to present the charity with a copy of the *score* and *parts*. This liberal, or careless, act of the composer, the subscribers chose to construe into a limitation to Handel and themselves, of the future right of the performance of this oratorio;

and they actually resolved upon an application to Parliament, for the establishment of their supposed privilege! To this application, however, they soon discovered, both that the author's concurrence was necessary, and that such a concurrence would never be obtained.

In the Lent of 1744, Handel produced his *Semele*, the performance of which, though the piece was not sacred, experienced no opposition from the *powers that were*, nor excited any objection, in even the *pious overmuch*. Indeed, its flattering reception induced a new and firmer resolution to confine his future efforts to the oratorial province of composition; and he accordingly produced in succession, his *Susanna*, and *Belshazzar*, his *Hercules*, and the *Occasional Oratorio*, his *Judas Maccabæus*, and *Joseph*, his *Alexander Belus* and *Joshua*, his *Solomon*, and *Theodora*, his *Choice of Hercules*, and *Jephtha*, and a piece, called *The Triumph of Time and Truth*. In each of these productions, he displayed, in a greater or less degree, that sweetness and purity of melody, firm and decisive expression, exalted nobleness of idea, artful contrivance, and rich and sonorous combination, which form the great characteristics of his music.

In this new career he continued, with unabated vigour, till the year 1751, when he was afflicted with a disorder in his eyes. It proved

to be a cataract. From this misfortune, repeated attempts were made to relieve him, but in vain. On the first attack, his usual flow of spirits had left him; and now he became forlorn and dejected. Unable to conduct his oratorios, he placed in his seat a Mr. Smith, the son of his copyist, a young man of considerable abilities, and not inadequate to his new and honorable station. The composer, nevertheless, with his extempore execution on the organ, continued to delight his auditory between the acts; and, placed at his conductor's elbow, still assisted in the general direction of the performance.

That his loss of sight preyed upon his spirits, and affected his health, will naturally be supposed. The painful truth is, that he felt despondent under it; and, about the beginning of 1758, his appetite failed him, and he was rapidly declining. Nature and art, however, supported life till the April of the following year, on the 14th of which month, he expired, in the seventy-sixth year of his age.

He was buried in Westminster Abbey. The funeral service was performed by Dr. Pearce, bishop of Rochester, assisted by the choir. A monument designed by Roubiliac, representing the GREAT MASTER at full length, and in an erect position, points out the place of his inter-

ment. The ingenious and skilful sculptor has placed a scroll in his hand, bearing the words, "*I know that my Redeemer liveth,*" accompanied with the subject of the melody applied to that affirmation in the oratorio of the *Messiah.*

MUSICAL AND PHILOSOPHICAL EXPERIMENT.

Among the numerous, pleasing, and ingenious philosophical experiments publicly exhibited by Mr. Charles, at the Theatre of Magic in Liverpool, in the autumn of 1824, was the following:—The exhibitor, presenting to the company a musical tablet, containing twenty-four different tunes, requested any lady or gentleman to privately select one of them, and to mark it with a bodkin. The book, or tablet, was then closed, without having been seen by Mr. Charles. It was then placed near the stage, on a music-stand, which communicated with another stand stationed in the orchestra above, at the very extremity of the scene, at least thirty yards from the former. On this other stand was fixed, a musical tablet, corresponding with that below. The connection between the two tablets was made by means of twenty-four stationary wires. The musicians were then directed to keep their eyes fixed upon the tablet near the orchestra, until, at Mr. Charles's signal, an electrical shock passed from the lower to the upper tablet,

illuminating the tune which had been secretly selected. The musicians, at this strange signal, forthwith proceeded to play this illuminated tune, to the great astonishment of the audience.

CONDIGN REBUKE.

During the first half of the eighteenth century, a kind of left-handed marriages, the ceremonies of which were performed by unauthorized priests, and which, of course, were illegal and no way binding, were almost as common as those solemnized according to law; and were so far sanctioned by public opinion, that no disgrace attached to them, nor were the obligations they imposed, to be violated without incurring the deepest and most indelible ignominy. Vernon, however, whose vocal and histrionic powers amused the public for a long series of years, venturing, (about 1770,) to take advantage of the manner in which he had contracted marriage, disowned and abandoned his wife. But his baseness no sooner became known, than the public resolved to express their indignation; and it was only by falling on his knees upon the stage, and solemnly promising either to reinstate her in all her nuptial rights, or allow her a handsome separate maintenance, that he obtained pardon, and permission to pursue his avocation.

MR. GARDINER, OF LEICESTER.

This gentleman, though brought up as a manufacturing hosier, a business which he pursued through life, had an hereditary introduction to music; for his father enjoyed much respect in the private concerts in his neighbourhood, as a performer on the violoncello. The subject of this notice was born about the year 1768, and his father's attention, and his own precocious talents, enabled him to take a soprano part in a public oratorio, so early as the year 1774 or 1775. Subsequently, he acquired considerable execution on the piano-forte; and at the grand commemoration of Handel, he was one of the ripieno violins. This, together with other circumstances connected with music and musical performances, extended his acquaintance with professors; and the splendour of that performance gave an impulse to his original love of the art. His first compositions consisted of ballads, some of which were published anonymously, and acquired considerable circulation. About the year 1815, he brought out a work of *Sacred Melodies*, in which he displayed considerable taste in adapting the motivos of Haydn, Mozart, and Beethoven, to improved versions of the Psalms of David, with a view to rescue our church music from the barbarous style of the monkish ages. The merit of the work has been

determined by its extensive reception: and it was honoured by the special patronage of the king, and by the formal approval of the Archbishop of Canterbury. This success must be regarded, as very extraordinary in the productions of a gentleman who affected no character beyond that of an amateur. His last and greatest work is his oratorio of *Judah*, which has been published in score, and select passages of which have been performed with applause in the London and provincial oratorios.

Mr. Gardiner also edited a volume on the lives of Haydn and Mozart, partly translated, but enriched with original observations, and abounding with curious notes relative to music and its professors. This work proves him to be a man of letters, as well as a proficient in the science of harmony.

MUSICAL GENIUS.

Rousseau, in his dictionary, gives a portrait of musical genius, the truth, animation, and eloquence of which entitles it to a place in this work:—

"Seek not, young artist," says the Citizen of Geneva, "the meaning expressed by the word *genius*. If you are inspired with its flame, you feel it. Are you destitute of genius, you will never be acquainted with it. The genius of a

musician submits the universe to his art. He paints objects by sounds; he gives a language even to silence itself; he renders ideas by sentiments, sentiments by accents; and the passions he represents are drawn from the recesses of the heart. By his aid, pleasure assumes new charms; the grief to which he gives utterance draws forth our sighs; he is continually burning, but never consumed. He expresses with fire even the coldest subjects; in painting the horrors of death, he conveys to the soul that sentiment of life which never abandons it, and which he communicates to all hearts formed for its reception. But, alas! his strains avail nothing to those in whom seeds like his own are not implanted; and his prodigies are scarcely felt by those who are incapable of imitating the fervor that gives them birth. Do you wish to know whether any spark of this devouring flame inspires you? Be quick! hasten to Naples—listen to the master-pieces of Leo, Durante, Jomelli, and Pergolese. If your eyes are filled with tears, if you feel your heart palpitate, if joy agitates your bosom, if sorrow involves you in transports, take Metastasio in your hand, and labour: his genius will inflame your's; you will form a creation, after his example. Stimulants like these will animate your genius; and the eyes of others will afterwards restore you the tears your masters

have caused you to shed. But if the charms of this grand art leave you tranquil and contented, if you feel no ravishing transports, if you discover nothing beautiful, dare you ask what is *genius?* Vulgar mortal! profane not the sacred appellation. What would it avail thee to know it,—thou who canst not feel it? Compose in the French style, and peaceably retire.

HANDELIAN MANŒUVRE.

Castrucci, leader of the opera band at the beginning of the eighteenth century, growing old, and losing much of his former vigour of execution, Handel, then at the head of the management, was desirous of placing in his station a young violinist of the name of Clegg, scholar of the celebrated Dubourg; but, at the same time, knowing Castrucci to be in no exalted circumstances, and not wishing to wound his feelings, by making the intended change without convincing him of his insufficiency, and the advantage the yield of his post would be to the concern, effected his object in the following manner:—He composed a violin concerto, in which the concertino or second part was purposely made as difficult of execution as the first. This piece he gave to Clegg, to be performed by him, accompanied by Castrucci; when the former executed his part with grace and facility, while the

latter laboured through his portion of the performance in a lame and imperfect manner. Castrucci, backward as he had been to admit the rival pretensions of Clegg, was constrained to yield to him the palm of victory; and Handel obtained his wishes, but nevertheless retained Castrucci in the band, and was otherwise his friend, to the end of the old gentleman's life.

SIR GEORGE SMART.

The musical profession affords various provinces for the exhibition of talent. While genius and the higher faculties of the mind find exercise in the departments of composition and adaptation, taste and feeling display themselves in vocal and instrumental execution, and ingenious industry is evinced in the task of administering instruction, improving musical instruments, and conducting musical performances. In this latter walk of ability and judgment, Sir George Smart has long distinguished himself. The father of this gentleman, formerly a music-seller in Oxford Street, an excellent contra-bassist, and the original founder of the *New Musical Fund*, discovering in his son a strong propensity to the profession of music, provided him proper masters, and afforded his talents every advantage he could procure them. The first opportunities Mr. G. Smart obtained of bringing

his acquisitions into operation, was in the sphere of teaching; and the rapid progress of his vocal and instrumental pupils manifested his knowledge of the principles of singing, and of pianoforte performance. These evidences of his talents and assiduity were succeeded by the display of his skill as an orchestral conductor; in which office he early in life acquitted himself so successfully, that, during a visit to Dublin, where he gave several specimens of his superior qualifications, as a musical manager, the Viceroy rewarded his exertions with the honor of knighthood; his desert of which distinction was, in the autumn of 1821, confirmed by the presentation of the honorary freedom of the city of Norwich, in a gold box, voted to him by the corporation, for his services at the musical festival held there in that year.

While Sir George Smart afforded at the oratorios and public and private concerts continual proofs of his knowledge and judgment as a conductor, his brother, Mr. Henry Smart, distinguished himself as a leader. A pupil of Cramer (father of the present celebrated pianist, John Baptist Cramer, and of the eminent violinist, Francois Cramer,) his progress was honorable to himself and his tutor; and, as leader of the Drury-Lane band, and of the Lent performances, his abilities attracted the favorable notice of the

lovers of able execution, who, when his death took place at Dublin, in consequence of a typhus fever, were sensible of their loss. Of the sense entertained of his merits, both as a leader and as a man, by the members of the orchestra of Drury-Lane Theatre, a stronger testimony could not be given than that of the silver cup, presented to him by their unanimous vote in the year 1819, bearing the following inscription:—

"To Mr. Henry Smart, as a testimony of the esteem and gratitude of the Members of the Orchestra, Drury Lane, for the kind attention they have always received from him, their leader, and the firmness with which he has ever supported the interests of his brother professors."

THÉATRE DU BOULEVARD ST. MARTIN, AT PARIS.

The *Théatre du Boulevard* demands attention in a work sacred to musical notices, because originally it was the Grand Opera House of Paris, and would have retained its primitive dignity, had it not been found inconveniently remote from the court. It is a spacious, and was formerly a splendid, edifice. Its performances, though neither those of regular tragedy or comedy, are frequently highly interesting, and the representation of *The Maid of Palaiseau*, and similar pieces, has acquired for it great success and celebrity.

"MUSIC WON THE CAUSE.'

Anseaume, a gentleman of very limited income, hired a small house at Bagnolet, and invited his friends once or twice a-week to come and amuse themselves there. On these occasions, each brought some provisions; one wine, another cold meat, another patties, another game. It unluckily happened that Anseaume, as absent in mind as straitened in his finances, had forgotten, for a whole year, to pay his rent. The landlord made a descent upon him precisely on the day that his friends Collé, Panard, Piron, Gillet, the painter Watteau, the musician Degueville, and other epicures, had assembled there. These gentlemen, according to custom, had brought plenty of provender, but no money; and the landlord imperiously demanded his rent of two hundred crowns. What was to be done, in order to assist their friend? They immediately set about cooking the meat and poultry; they levied contributions on the fruit and vegetables of the gardens; Watteau drew a beautiful and inviting sign, and Degueville borrowed a violin of the parish beadle; in short, they got up a *cabaret* and a *fete champetre*. The appearance of these new cooks, who served their customers in habits of embroidered velvet, with swords by their sides, had a curious effect, and greatly diverted the company, which was so numerous

that the receipts amounted to five hundred crowns. Anseaume paid his landlord, and his distress was converted into joy and gladness. But now a question arose, that was discussed with no small earnestness and interest:—To which of his guests was the host most indebted? Those who played the parts of cooks declared that, without their labours, there would have been nothing for the public to eat; Watteau laid no little stress on the invitation held out by his sign; and Degueville insisted that, without his music, the people's attention would not have been drawn to the sign; and that, even if they had noticed it, and came in, there would have been no mirth and spirit, little eaten, and that little scantily and reluctantly paid for. The dispute began to grow warm, when Degueville seized the violin, played them all into good humour, and was, at length, allowed to be the victor.

PURCELL'S PROGENY AND BROTHERS.

Of Purcell's children, only one has been traced; Edward, who was musically educated, and, in 1726, became the organist of St. Margaret's, Westminster; and a few years later, of St. Clement, Eastcheap, London, in which latter station, his son, Henry, succeeded him, and which was afterwards occupied by the scien-

tific and very ingenious Mr. Jonathan Battishill. The great Henry Purcell had two brothers, the one named Edward, the other Daniel, a musician, whose professional pretensions were not of much comparative consideration.

A PRIEST OUTWITTED.

Lully, on performing his grand "Te Deum," on the recovery of Louis XIV. met with an accident that brought him to the grave. In beating time with his foot, he struck his toe so vehemently that a swelling ensued, and his physician advised him to lose his toe, and presently after his leg. His confessor assured him, that, if he did not burn the music of his new opera, he could not give him absolution. With reluctance the penitent pointed to a drawer, which contained some airs of his *Achilles and Poxilena* "There, father," said he, "take and burn them." Lully soon after grew better, and thought himself out of danger. One of the princes of the blood, who was extremely fond of his music, paid him a visit; and, reproaching him for burning them, said, "My dear friend, how could you be such a fool as to believe an old doating priest, and destroy your new opera?" "My lord," said Lully, whispering the prince in the ear, "I knew what I was about; I have another copy of

the score." Unfortunately, this pleasantry was followed by a relapse, and poor Lully died afterwards a great penitent.

PISTOCCHI.

Francisco-Antonio Pistocchi, a native of Bologna, and regarded by the Italians as the father of modern song, was born about the middle of the seventeenth century. He at first devoted his exertions to the stage; but soon quitted that career for the ecclesiastical province of his profession. Having successfully studied the principles of singing, and possessing the natural talents necessary to form a good performer, he was appointed chapel-master at Anspach. In 1700, he returned to Bologna, where he opened a school for singing, which produced the principal vocalists of that age, and became the origin of numerous similar establishments.

Among the distinguished pupils of this excellent tutor, there were five, whose pre-eminence reflected the highest honor on his skill in conveying instruction. Antonio Bernacchi, whose taste and powers of expression were the general admiration of Italy, Germany, and England, and who himself opened a vocal seminary; Antonio Pasi, who signalized himself by his majestic style, and original manner of intonating and enforcing whatever he sung; J. B. Minelli, whose

fine counter-alto acquired from Pistocchi's direction the noblest and clearest tone, the firmest *portamento*, and the most euphonious and intelligent accentuation that any singer of his time could boast; and who, on account of the sense and sentiment with which he delivered whatever he sung, was called the *sage;* Ann-Pio Fabri, surnamed Balivo, one of the most excellent tenors of the eighteenth century, the favorite of the Emperor Charles the Sixth, and composer to the Philharmonic Academy; Bartolino, of Faenza, famed for the variety of his vocal powers; and the skilful management, not only of his tones, but of his articulation and expression;—these performers and composers were examples sufficient to establish for ever the high reputation of Pistocchi, as a great master in his art, and as an instructor eminently endowed with the gift of communicating his knowledge, and the possessor of a system of tuition, that could scarcely ever fail to attain its object. He had the happy means of varying his mode of tuition, according to the different powers and abilities of his pupils, and of suiting their exercises to the nature of their voices and feelings.

Pistocchi's was a fine soprano, which, for a time he entirely lost, by dissolute excesses. This privation necessitated his becoming a copyist; when, induced to examine the scores that con-

tinually lay under his eye, his quick mind insensibly became acquainted with the mysteries of composition. In a few years, care, attention, and abstemious living, restored in part his vocal powers; and, at length, his voice settled in a fine counter-alto. With this valuable acquisition, he determined to travel; and accordingly visited most of the countries of Europe. The encouragement he experienced, and the offer of the situation of chapel-master to the Margrave of Anspach, with a handsome salary, induced him to settle at that court; where he remained many years. When he quitted Anspach, it was to return to Italy. At length he retired to a convent, at Bologna, in which he died in the year 1720. Among his works are several operas, cantatas, and sacred pieces, which evince considerable taste, a respectable portion of science, and an originality of imagination, that go far towards proving, that, had he enjoyed the advantage of a regular harmonical education, he would have been in the first rank of Italian composers.

PURCELL'S POWERS ON THE ORGAN.

Of Purcell's powers on the organ, little is now known; and that little has no better foundation than the following humourous rebus, in Latin metre, by a writer of the name of Tomlinson;

the translation of which, a musician of the name of Lenton, set to music in the form of a catch :—

Galli marita, par tritico seges,
Prænomen est ejus, dat chromati leges;
Intrat cognomen blanditiis Cati,
Exit eremi in Ædibus stati,
Expertum effectum omnes admirentur.
Quid merent Poetæ? ut bene calcentur.

THE TRANSLATION—SET BY LENTON.

A mate to a cock, and corn tall as wheat,
Is his Christian name, who in music's compleat:
His surname begins with the grace of a cat,
And concludes with the house of a hermit; note that.
His skill and performance each auditor wins,
But the poet deserves a good kick on the shins.

HANDEL.

One Sunday, having attended divine worship at a country church, Handel asked the organist to permit him to play the people out; to which he readily consented. Handel, accordingly, sat down to the organ, and began to play in such a masterly manner, as instantly to attract the attention of the whole congregation, who, instead of vacating their seats as usual, remained for a considerable space of time, fixed in silent admiration. The organist began to be impatient, (perhaps his wife was waiting dinner;) and, at length, addressed the great performer, telling

him, he was convinced that *he* could not play the people out, and advised him to relinquish the attempt; for while *he* played, they would never quit the church.

SENESINO AND FARINELLI.

Senesino and Farinelli, when in England together, being engaged at different theatres on the same night, had opportunities of hearing each other, till, by one of those sudden stage revolutions, which frequently happen, yet are always unexpected, they were both employed to sing on the same stage. Senesino had the part of a furious tyrant to represent; and Farinelli, that of an unfortunate hero in chains; but in the course of the very first song, the latter so softened the heart of the enraged tyrant, that Senesino, forgetting his assumed character, ran to Farinelli, and embraced him.

HAYDN'S FIRST ARRIVAL IN LONDON.

When Haydn made his first visit to England, he came over accompanied by Salomon, who went to Germany, for the sole purpose of conducting the great master to this country. No lodgings having been provided for his reception, the first house he slept at, was that of Bland, the music seller, in Holborn, who was soon afterwards succeeded by Hodsoll. Though the

influence of Haydn's name opened every door to him, and hundreds would have been proud of his honoring their roofs, the prompt and kind attention of Bland, in the first instance, detained him for some time in his house; and the circumstance of his continuing to abide there, drew innumerable visitors to the shop, and contributed not a little to promote Bland's interest. Haydn had determined, that the first visit he paid in England, should be to an English musical professor; and accordingly selected Dr. Burney, on whom, accompanied by Salomon, he, the next day after his arrival, called upon, at Chelsea Hospital. The Doctor, as sensible of the high compliment paid him as of the exalted merits of his visitor, received him with all the pleasure and all the attention natural to so flattering a circumstance; and a warm and mutual friendship was the result of the felicitous meeting.

HANDEL'S IRASCIBILITY.

Handel, as is well known, had such a remarkable irritability of nerves, that he could not bear to hear the tuning of instruments, and, therefore, this was always done before he arrived at the theatre. A musical wag, determined to extract some mirth from his irascibility of temper, stole into the orchestra, one night when the Prince of Wales was to be present,

and untuned all the instruments. As soon as the Prince arrived, Handel gave the signal to begin, *con spirito;* but such was the horrible discord, that the enraged musician started up from his seat, and, having overturned a double-bass which stood in his way, he seized a kettle-drum, which he threw with such violence at the leader of the band, that he lost his full-bottomed wig in the effort. Without waiting to replace it, he advanced bare-headed to the front of the orchestra, breathing vengeance, but so much choked with passion that utterance was denied him. In this ridiculous attitude he stood staring and stamping for some moments, amidst the general convulsion of laughter; nor could he be prevailed upon to resume his seat, until the Prince went in person, and with much difficulty appeased his wrath.

PURCELL'S AND HANDEL'S TE DEUMS.

Purcell's *Te Deum*, produced for the celebration of the annual feast of the sons of the clergy, was constantly performed, from the decease of the author till the production of Handel's noble composition, in 1713, for the peace of Utrecht. From this period till 1743, when the great German's *Te Deum*, for the Battle of Dettingen, was composed, they were used alternately. But the latter composer's superior knowledge and com-

mand of the characters and powers of musical instruments, combined with his mighty genius, only gave to his Dettingen *Te Deum* a commanding force, which accompaniments equal to his own would not have failed to impart to the production of our immortal countryman.

RIZZIO.

David Rizzio, or Ricci, the celebrated lutinist and singer, who flourished in the sixteenth century, was born at Turin. The son of a musician in that city, he in his youth derived so much instruction from his father, both as a vocal and instrumental performer, that, very early in life, he obtained a station in the band of the court of Savoy. Soon after this appointment, the Duke of Savoy, sending an ambassador to Mary, Queen of Scots, Rizzio was selected as his Excellency's Secretary. He had not long been at the Scottish court, when the Queen, fascinated by his musical and other accomplishments, and, perhaps, pleased too with his person, though it is not said that he was handsome, received him into her special favor; and, whatever the partiality she might have felt towards him at first, was no doubt not a little heightened by the contrast between the elegant manners and the intellectual pretensions of the Savoyard secretary, and the weakness, the ignorance, and

the brutal vices, of her husband: disgusted by these repulsive qualities, she soon became cold to the caresses of Darnley, while charmed with Rizzio, she placed in him every confidence, and kept him constantly near her person. Her secretary for French affairs falling under her displeasure, Rizzio was promoted to that office, and was in the high road to the station of chancellor of Scotland; which elevation, there is no reason to doubt, he would have attained, had he not been murderously cut off by Darnley and his aiding assassins, who first stabbed him in her presence, and then, dragging him into an adjoining chamber, dispatched him with fifty-six wounds.

Some of the many curious enquirers after the origin of the old Scotch melodies, have attributed them to the genius of the native of Turin; yet the fact, that the style of the Caledonian music was determined before the reign of Mary, ought alone to be sufficient to convince them of the error of their opinion. But, besides this, the style of the Scotch airs is more remote from that of the Italian than from that of the English. Now, since Rizzio was never out of Italy till he quitted it for Scotland, if he brought over any style with him, it must have been that of his own country; and that a stranger, the greater part of whose time was occupied with business, should become the inventor of a cast of melody

so distinct from, and perfectly unlike, that to which his ear had, from his infancy, been accustomed, is an idea that reason cannot for a moment sanction. That the old Scotch tunes are perfectly of different species from the melodies of Italy of the same date, is evident, from the Italian music that has come down to us. The compositions of Palestrina, which it is highly probable Rizzio studied, because in Rizzio's time every Italian tyro of any emulation consulted that master's scores, were founded on counterpoint, and loaded with harmony; were solid, were heavy, and as estranged from that music which depends for its effect on the beautiful simplicity of its current, unaccompanied transitions, as the language of the Malays from that of the ancient Irish. Equally different is the old Scotch style of music from that of the more *modern* Italian. So different did Geminiani find it, that it posed him to apply to the melodies of Scotland any thing like regular and legitimate basses.

That Rizzio was the first who made a collection of these melodies, and that he executed them with a delicacy of expression that added to their sweetness, and almost seemed to make them his own, is by no means improbable; but that a style of pastoral air so foreign from that of his own country, and so dissimilar from the tunes of every other nation, should have emanated from

the imaginative faculties of an Italian musician, is highly improbable, if not impossible.

THE HARP-GUITAR, HARP-LUTE, HARP-LYRE, AND DITAL-HARP.

The Harp-Guitar was invented by Edward Light, of London, about the year 1798. Its size very little exceeds that of the English guitar; and in form, it resembles the pedal-harp, having, however, a neck and head not unlike those of the Spanish guitar. Of its strings, seven in number, the higher six are cat-gut, and the other consists of silk covered with silver wire. The scale and tuning are the same as those of the common English guitar, with the addition of fiddle G. But its tone is very superior to that instrument, both in power and sweetness, and more than vies with the mellifluence of the pedal-harp.

The Harp-Lute (the invention of the same ingenious musician,) has, in its latest improvement, twelve strings, the notes of which range from fiddle to G to C in alt, omitting A and B beneath the treble cliff, D and F above the treble cliff, and A and B in alt. The body of this instrument is larger than that of the harp-guitar, and has a neck resembling that of the pedal-harp.

To the five lowest strings (which are off the

finger-board) brass stops are attached, that, when turned on, raise their notes a semitone higher. There is on the B string a moveable stop, which changes it to B flat, or B sharp, *ad libitum*. By these contrivances, the performer is enabled to play in a greater variety of keys than are attainable on the harp-guitar, which is generally confined to the natural key of C. Both these instruments, it should be observed, though apparently in the key of C, are tuned to the pitch of E flat, or a sixth lower than the written notes; an accommodation provided in favor of the voice, as an accompaniment to which these little instruments are expressly designed, and peculiarly adapted.

The Harp-Lyre (by the same inventor) differs from the former only in the shape of the body, which is flat at the back, and somewhat similar to that of the Apollo-lyre.

The Dital-Harp, (also devised by E. Light, and so called from the Italian word *dita*, fingers, the action or machinery by which the semitones are effected, being pressed by the finger instead of the foot,) though not unlike the harp-lute in form, is totally different in the arrangement of its strings, in the method of performing on it, and in its general effect. This instrument is strong in tone, tuned precisely as is the pedal-harp; and is also played upon with both hands; the only difference being, that, in the way it is held, the

order of the strings is inverted, the longest or bass strings being nearest to the performer, a convenience effected by a simple little machine attached to each string, for which the inventor obtained a patent. The dital-harp may be played on in all the usual harp keys, and every semitone may be expressed at pleasure. Its compass has the extent of three octaves; that is, from E flat below the bass cliff, to E flat in alt. Its tone is of a dulcet quality, and unquestionably, the pedal-harp excepted, this instrument is the most eligible accompaniment to the human voice.

THE PROMPTER IN DISTRESS.

When the elder Colman was manager of the little theatre in the Haymarket, Wrighten, husband of Mrs. Wrighten, the celebrated singer, was his prompter. It happened, one night, that from some undiscovered impediment, the lights at the front of the stage could not be raised. Charles Bannister, the bass vocalist, after witnessing several ineffectual efforts, on the part of the prompter, to produce the necessary illumination, ran in a great hurry, and full of apparent consternation, to Colman, who was in the green-room, exclaiming, "My G—d, sir! something must be done; poor Wrighten is in a sad situation." "Sad situation!" cried the manager; "for Heaven's sake, what is the matter with him?"

"Why, I am sorry to say it," answered the singer, "but he is troubled with the *rising of the lights!*"

THE EARL OF MORNINGTON.

The Earl of Mornington, father of the Duke of Wellington, was an extraordinary instance of early attachment to music. To the performance of his father on the violin, who played tolerably well for a non-professor, he used to listen with a singular degree of delight, even when in his nurse's arms; a delight which increased with his years, and manifested his natural taste for the science. It was not, however, till he was near his teens, that he was allowed to study music, or to practice any instrument. The first attempts he made were on the violin, and the first tunes he learnt to play, those of the *Bonny Christ-church Bells*, and *Sing one, two, three, come follow me;* and, when he performed these in conjunction with his father and an old painter who happened to visit the family seat, he was transported with the effects of a harmony to the formation of which he himself contributed. Captivated with his own initiatory skill, he proceeded with enthusiasm, studied thorough-bass, examined the compositions of the best masters, and after learning to play Corelli's sonatas, which gave him a steadiness, in time, that never forsook him, he began to

try his talents as a harmonist and composer; an effort to which he was somewhat the more strongly excited by the applause he heard given to the composition of a country clergyman. His first production was a minuet, which was succeeded by a duett for horns.

Though he had seen a good deal of music, he, as yet, had only *heard* such as was produced by the performance of his father, his sisters, and the above aged artist. After adhering to the violin till he was fourteen, he determined to practise the harpsichord, for which, as a source of combined sounds, he had long felt a secret *penchant*. About the same time, his father determining to have an organ erected in his private chapel, told him that, had he been qualified, he should have performed the duty of organist. Fired with the idea of filling the office, he instantly and confidently engaged to be ready as soon as the organ-builder; and before the instrument was removed to the chapel, he begged to be heard upon it; when his performance astonished his father, the builder, and all who heard him.

This new field for practice and observation opened to him more fully the secrets of harmony and its modulations; and, by the additional aid of Roseingrave's and Geminiani's instructions, he soon became master of all the leading principles of harmony, and capable of producing almost

faultless, if not excellent, church music, to which province of composition he had always been partial.

His lordship now proceeded so rapidly, that the reputation of a great musician was added to that of an excellent scholar, and the university of Dublin conferred upon him the degree of doctor in music.

Among the most admired vocal compositions of the Earl of Mornington, are "*Here in cool grot,*" a glee for four voices; "*When for the world's repose,*" also for four voices; "*'Twas you, sir,*" a catch for three voices; "*Gently hear me, charming maid,*" a glee for three voices; "*Come, fairest nymph,*" a glee for three voices; and "*By greenwood tree,*" a glee for four voices.

GRETRY'S TOMB.

If *we* have niches sacred to the repose, and to the memory, of the great in science, so have the French; and if, among those whose labours reflect honor on their country, we reckon our distinguished masters in musical composition, and even extend the courtesy to foreign genius abiding among us, and enriching our harmonic stores, so do the French.

Mount Louis is the most extensive of all the cemeteries of Paris: it contains not less than sixty or eighty acres,—inclosed on all sides with

stone walls. The tombs in this cemetery are generally of a magnificence and elegance superior to those met with in the *Champ du Repos:* and it is become the cemetery of fashion, where the rich and great select their place of sepulture.

Between the tomb of the French Virgil, Delille, the poet of the gardens and orchards, and the bust of Fourcroy, (in white marble,) is the simple but elegant monument of Gretry, bearing an inscription in letters of gold, by which the reader learns, that the deceased was "born at Liege, Feb. 11, 1741; and died in the Hermitage of Emile, Sept. 24, 1813."

FIRST FRENCH OPERA.

The first attempt of a Frenchman to set an opera was made by Cambert, organist of the church of St. Honoré, about the middle of the seventeenth century. The words were written by Perrin, the title of the piece was *Pomone*, and it was performed at Issy, in 1659. Cambert having, in reward of his successful effort, been raised to the operatical management, and then displaced by the king (Louis the Fourteenth) to make way for Lully, he quitted his country in disgust, established himself in London, and became musical superintendent to Charles the Second, in whose service he died.

KULIBIN'S CHAUNTING WATCH.

In the time of Katharine the Second, lived a Russian peasant of the name of Kulibin, who had the ingenuity to project a bridge to be thrown over the Neva. It was roofed over, and towered 168 feet above the water, the road not being carried over the arch, but suspended in the middle, below it. The rustic inventor received a pension from the Empress, and was encouraged to follow the bent of his genius. Kulibin was musical as well as mechanical, and had the ingenuity to invent what he called a *Chaunting Watch.* This little machine was about the size of an egg; within it was represented the tomb of our Saviour, with the stone at the entrance, and the centinels on duty. A spring being pressed, the stone would suddenly be removed; the centinels would then fall down, the angels appear, the women enter the sepulchre, and the same chaunt be regularly and accurately performed which is sung on Easter Eve. This watch, deemed so curious at the time of its invention, was deposited in the academy of Sciences at Petersburg; and is supposed to have first suggested the idea of the present musical time-pieces.

DIFFERENCE BETWEEN THEORY AND PRACTICE.

The learned and accomplished Dr. Robert Smith, who about the middle of the eighteenth

century, wrote an elaborate and profound treatise on *Harmonics*, went so deeply into the consideration of musical proportions, and all the arcana of tones and intervals, and gave such demonstrations of his knowledge of the theory of sound, that on any subject connected with acoustics, he was consulted as an oracle. The organ-builder employed to keep in tune the organ of St. John's College, Cambridge, having declared that some of the pipes were false in their construction, and could not be accurately tuned, the aid of Dr. Smith was called in. He carefully examined the interior, took out all the pipes, shortened some, lengthened others, and so completely mangled and spoiled them, that the whole were obliged to be recast before the instrument could be used again.

HANDEL'S TOUGHT.

Handel,—whose divine compositions seem to have proceeded from a heart glowing with the fire of a seraph,—was, notwithstanding, what some would call rather a gross mortal, since he placed no small happiness in good eating and drinking. Having received a present of a dozen of superior champaigne, he thought the quantity too small to present to his friends; and therefore reserved the delicious nectar for a *private use*. Some time after, when a party was dining

with him, he longed for a glass of his choice champaigne, but could not easily think of a device for leaving the company. On a sudden he assumed a musing attitude, and, striking his forehead with his forefinger, exclaimed, "I have got one *tought!* I have got one *tought!*" (meaning *thought.*) The company, imagining that he had gone to commit to paper some divine idea, saw him depart with silent admiration. He returned to his friends, and very soon had a second, third, and fourth "*tought.*" A wag suspecting the frequency of St. Cecilia's visits, followed Handel to an adjoining room, saw him enter a closet, embrace his beloved champaigne, and swallow repeated doses. The discovery communicated infinite mirth to the company, and *Handel's tought* became proverbial.

PREMATURE JUDGMENT.

When Henry Scheidemann, the celebrated organist of Hamburg, died, in 1654, the merits of Jean-Adam Reinke recommended him as his successor. When the report of this latter circumstance spread abroad, a well-known amateur at Amsterdam publicly declared that he regarded Reinke as the most audacious of men, for presuming to occupy a station that had been filled by a master of Scheidemann's exalted abilities; and that it would gratify his curiosity, to behold

the face of a man of such unparalleled assurance. Reinke learning this, composed a German song, and sent it to his censurer, with a note, stating that the composition would give him some information respecting the professional qualities of the musician whom he had deemed so presumptuous. The amateur, in consequence of this evidence of Reinke's taste and science, could not rest till he saw him, and immediately set off for Hamburg. When he heard him perform, he was so enraptured with the talents and knowledge he displayed, that he embraced him, kissed his hands fervently, and expressed his deep regret that he had not made himself acquainted with his pretensions, before he ventured to pronounce an opinion upon their quality and extent.

THE MUSIC OF SWEDEN.

In Sweden, music is esteemed one of the politest accomplishments, especially among the ladies. It is, indeed, in that country, almost a general science. Musical professors are held in high repute; and their vocation is deemed so honourable, that persons of the highest distinction are solicitous of their company and acquaintance.

Among the Swedish highlanders, the shepherdesses blow a kind of long trumpet, made of birch-bark, and called a *lur*. This instru-

ment, sometimes four yards in length, has a strong and sharp sound; and, in calm weather, can be heard at a great distance. Though so very powerful, and generally used to frighten away wild beasts, its tone is pleasant and musical.

SACERDOTAL SINGING BIRDS.

In the *merit* of religious superstition, no country in Christendom can pretend to vie with Spain. "In the first church I entered at Anteguera," says Burgoanne, in his Account of the Peninsula, "I heard from every part of it the singing of birds. I endeavoured to discover the habitations they had been able to provide themselves in this holy place, when I perceived several cages suspended in the different aisles, in which larks and canary birds *sing praises to the Lord.*"

THE FIVE LANGS.

There have been five eminent musicians of the name of Lang,—Hyacinthe Lang, who reached the meridian of his reputation about the year 1640; Gaspard Lang, whose best works were produced about 1660; Kilian Lang, who flourished at the beginning of the eighteenth century; Jean-George Lang, born in the year 1724; and Ernest Jean-Benoit Lang, son of Kilian, and born in 1749. These were all Germans, and all men of distinguished talents; but the

latter, a native of Illmenau, in the principality of Henneberg, surpassed the others, both in the extent and the brilliancy of his genius. Like his father, he not only shone as a musician, but as a painter. Instructed in both arts by his ingenious and intelligent parent, he, even in his infancy, made a considerable progress in each. The pencil was in his hand almost as soon as he could hold one; and at the age of six, his execution on the harp astonished the court of Hildbourghausen. After studying for a considerable time under his father, he received lessons of Gauber, the chapel-master of Nuremberg, on the harpsichord, the violin, in thorough-bass, and in composition. By virtue of Gauber's instructions in music, and his father's in painting, but more by the force of his own uncommon abilities, he acquired in both accomplishments knowledge and skill which procured him an elevated rank as a virtuoso and a composer.

In 1782, Ernest Lang visited Switzerland, whence he went to Strasburg in Brabant. In that city he remained nearly a year, during which time he was engaged as chapel master to the Count of Ahremberg. He would have continued longer with the Count, had not the affairs of his family demanded his return to Nuremberg; where he died in 1785, at the age of thirty-six. Lang composed a great variety of concertos,

quartetts, trios, and solos, for the harp; and left behind him many valuable pictures of his own execution.

ANALOGY OF READING AND SINGING.

Hooke, after repeating some passages of his Roman History, to Onslow, speaker of the House of Commons, who piqued himself on his ability for recitation, requested his opinion of the style of the language. The speaker, answering in apparent anger, said "Sir, I know not what to think of it. It may be nonsense, for any thing I know, since your manner of reading it has bewitched me To hear you read, is to hear Senesino sing, whose tones are so sweet and so judiciously modulated, as to fascinate even those who neither understand music nor the language in which he vociferates."

END OF VOL. II.

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Each Youth inspir'd by your persuasive art

Come Come yee Sons of Art away come come away Tune allye
Voices & Instruments play to celebrate to celebrate this Triumphant
Ec-ce jam Noc-te
Ec-ce jam Noc-te
Ec-ce jam Noc-te
Violino
Principale
Violini

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